

FULL OF TIPS AND IDEAS FOR ALL ARTISTS

ARTISTS

DRAWING & INSPIRATION

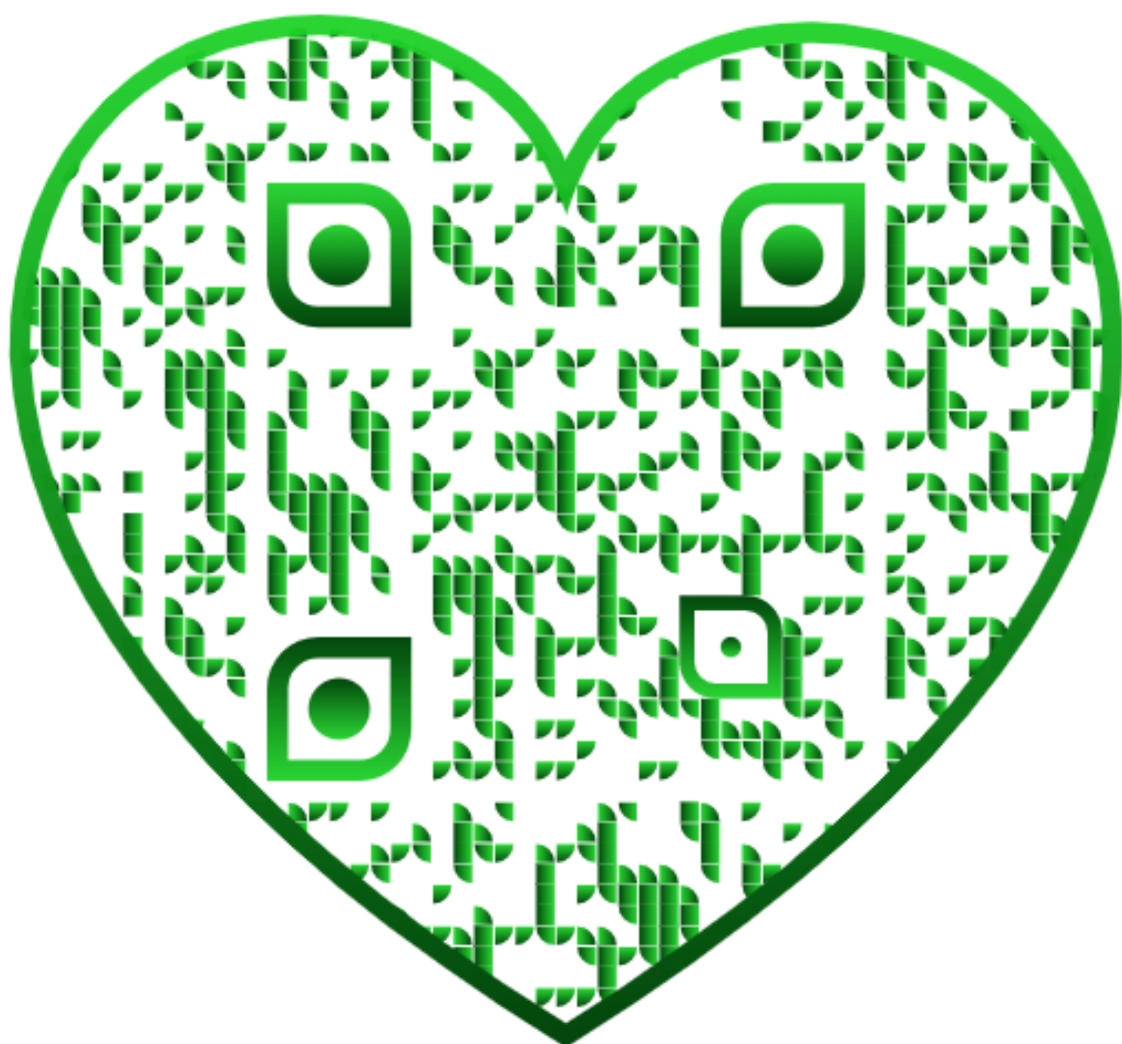
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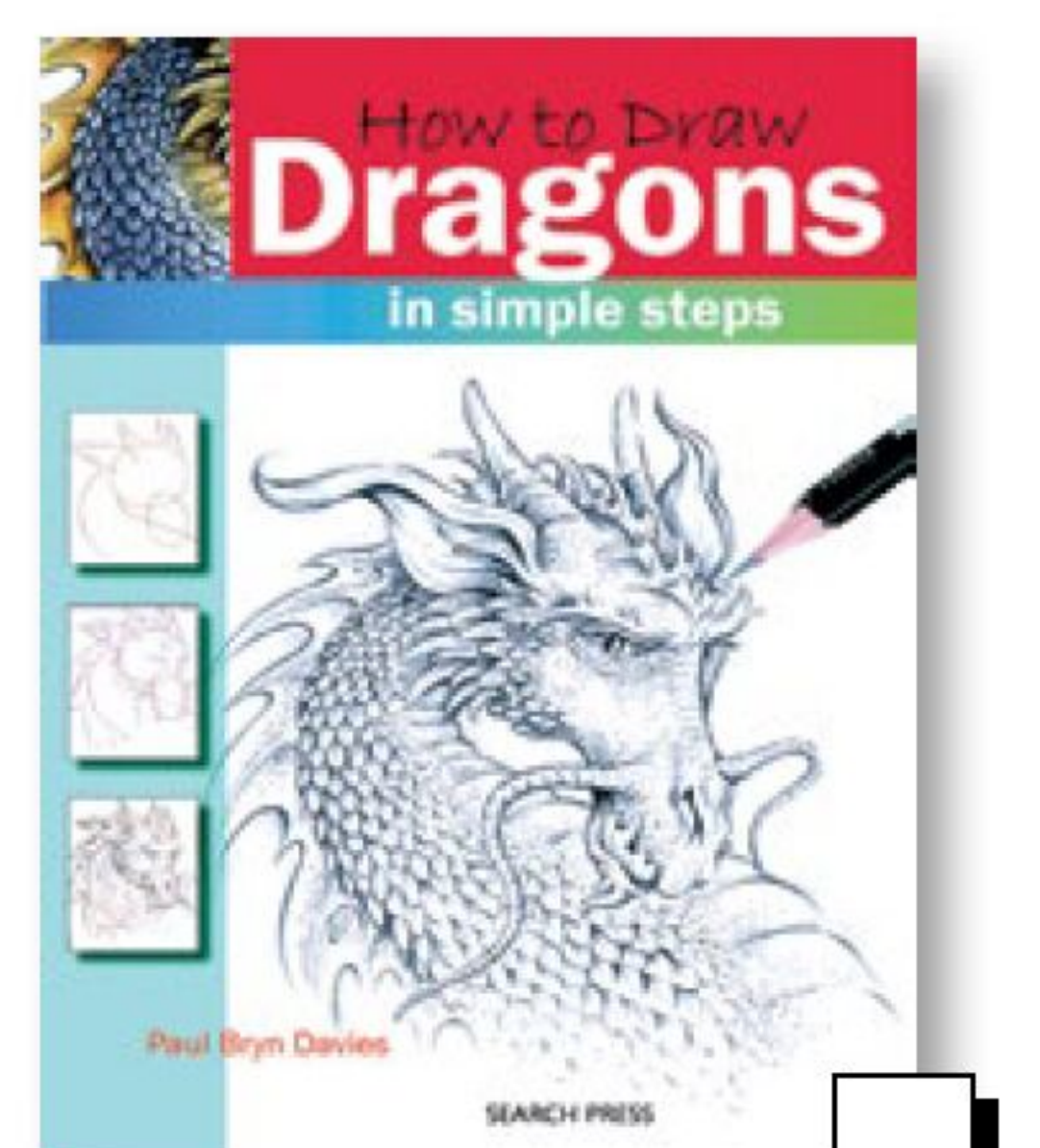
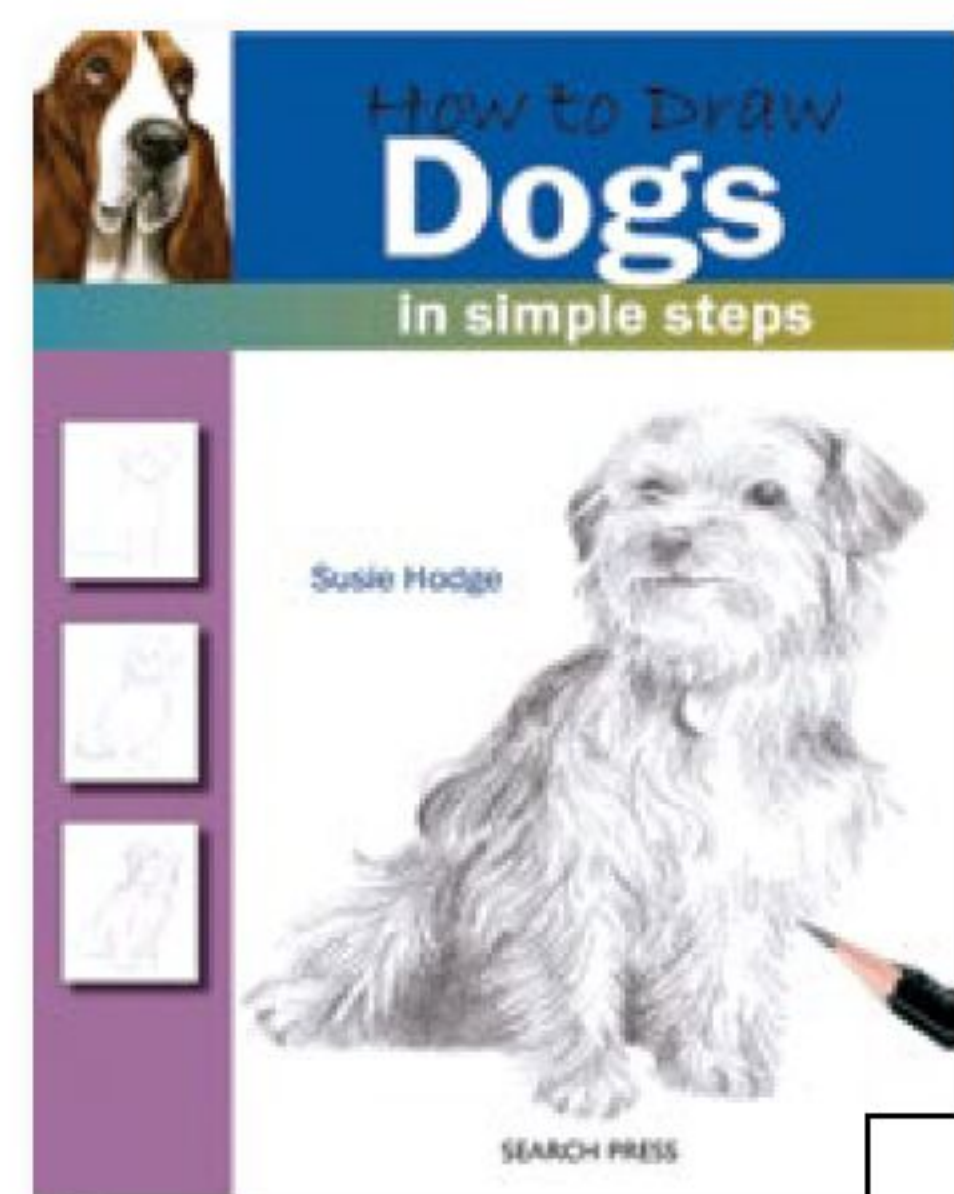
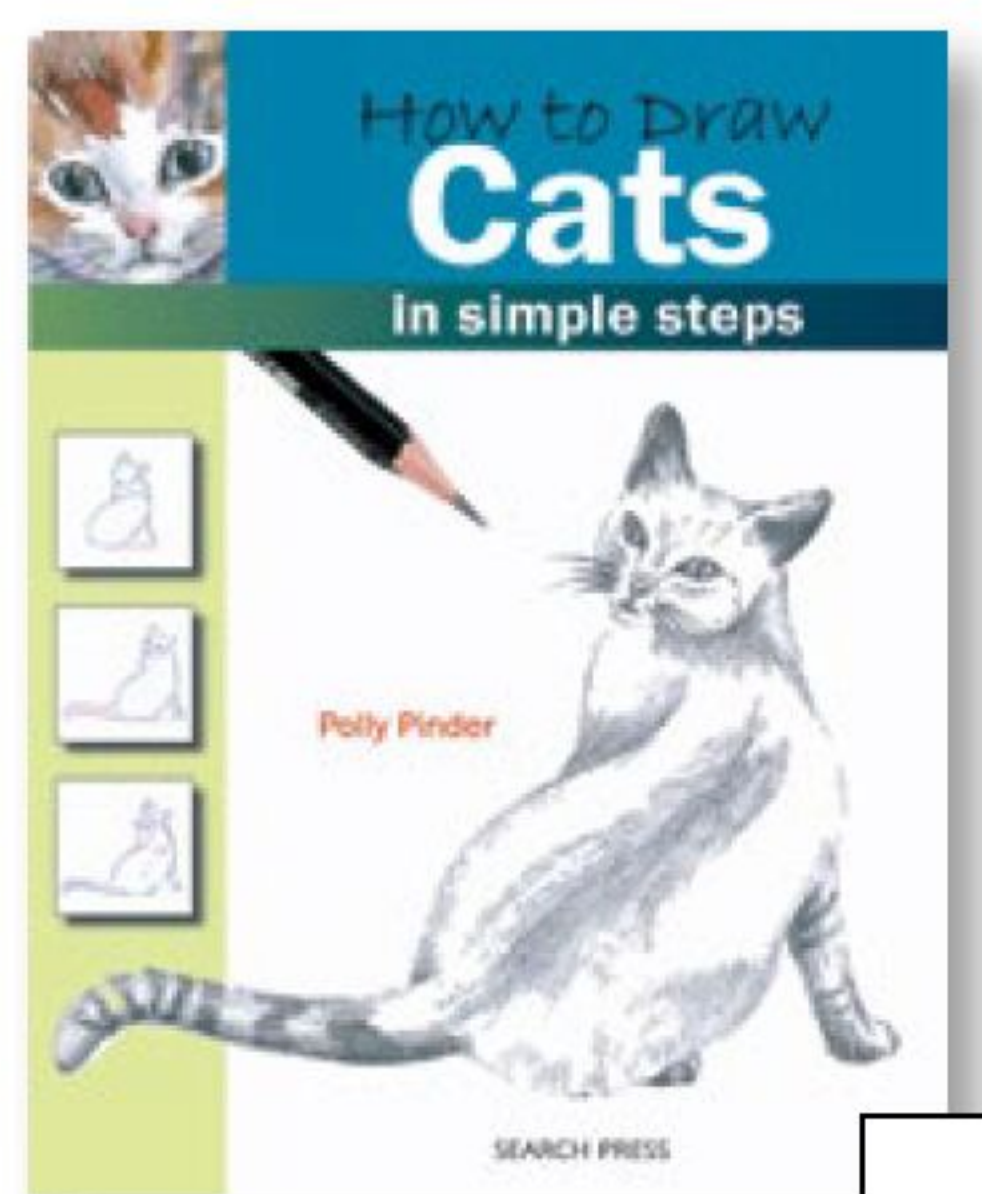
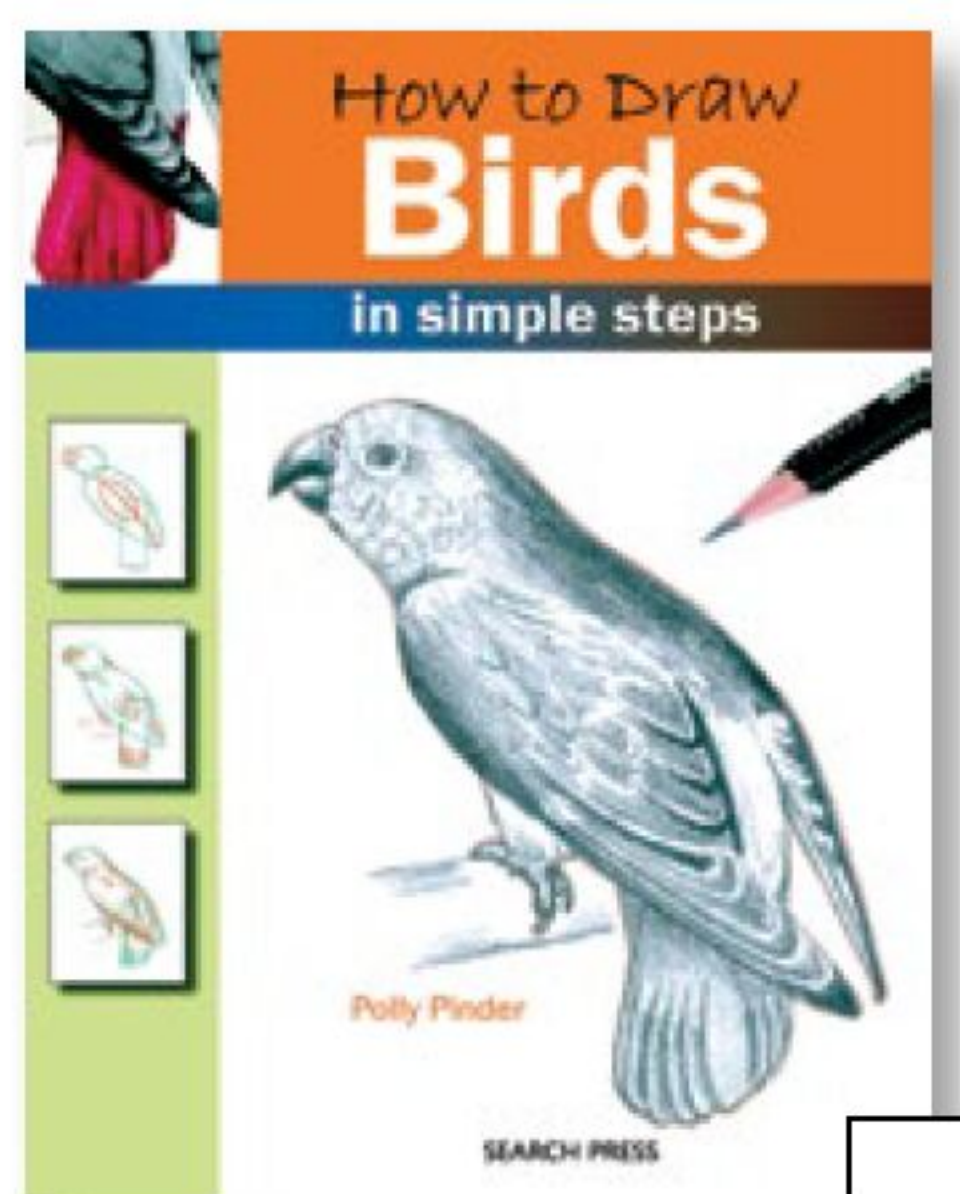
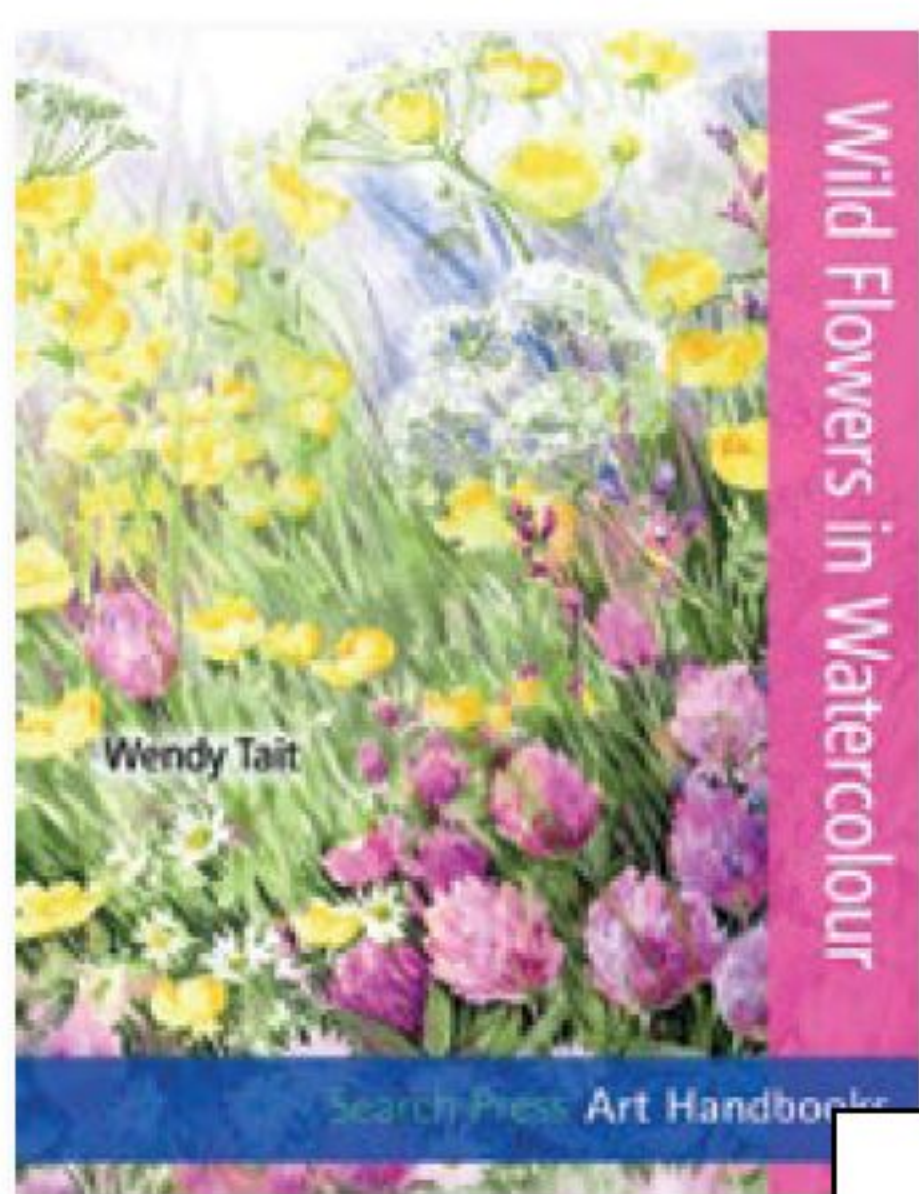
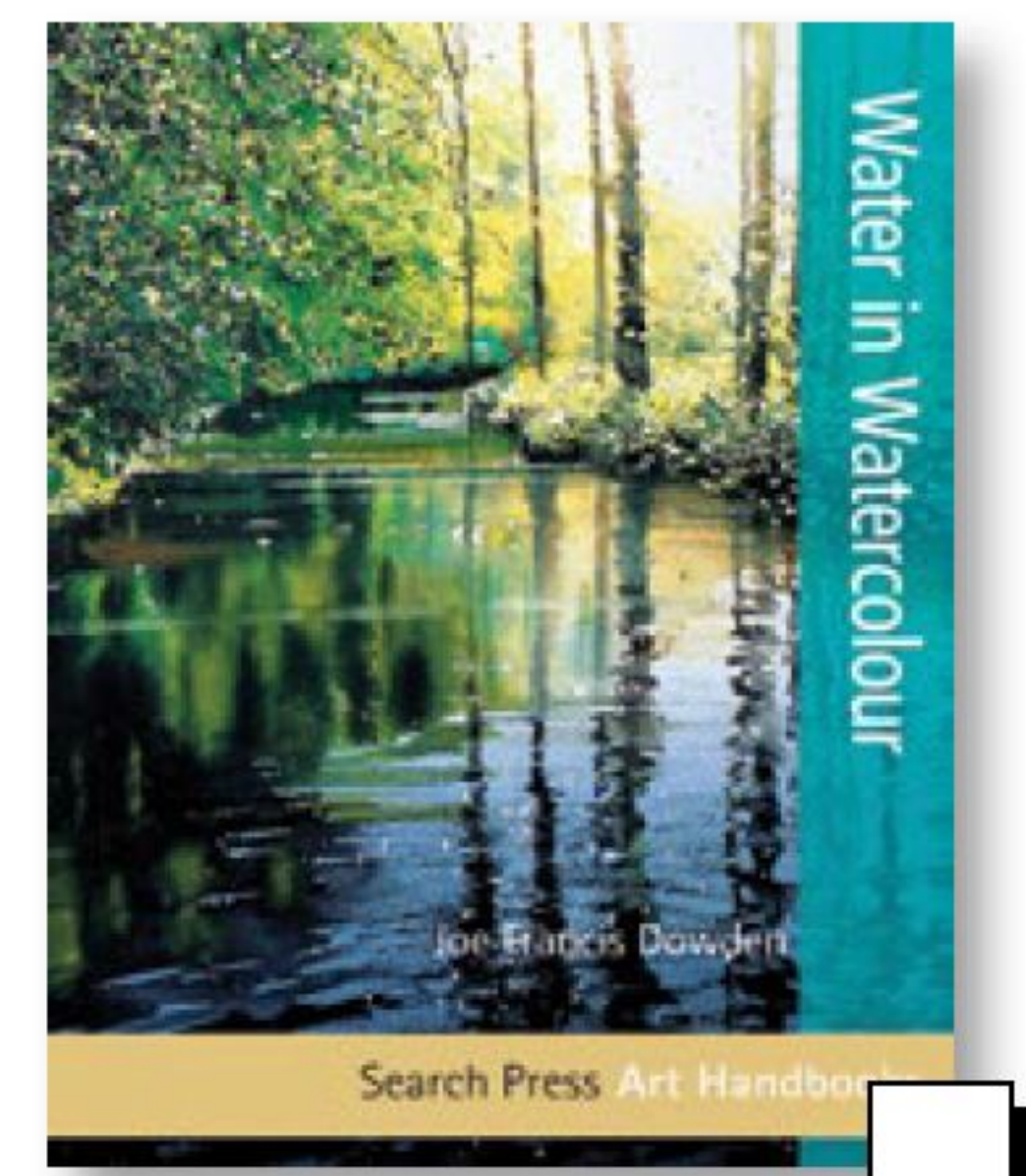
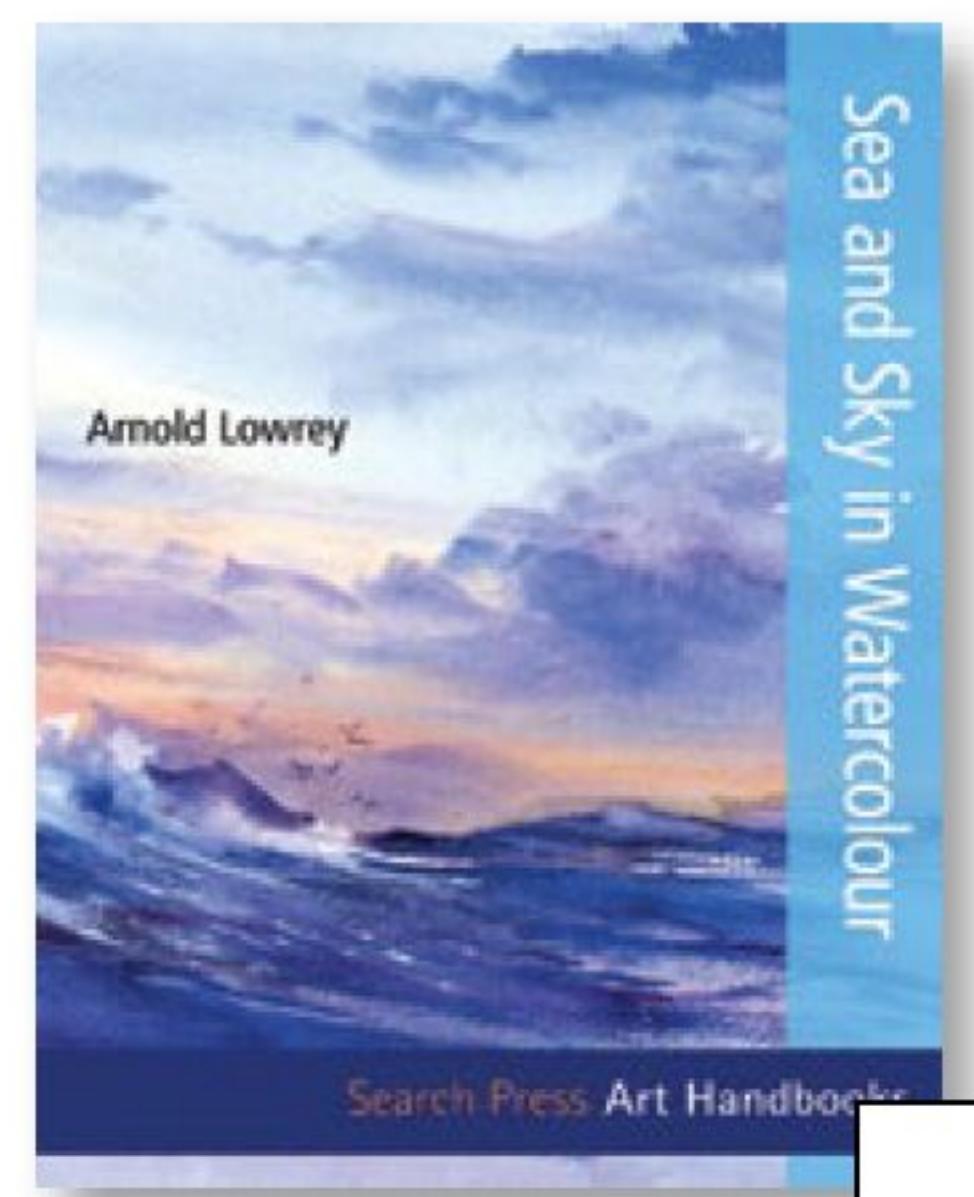
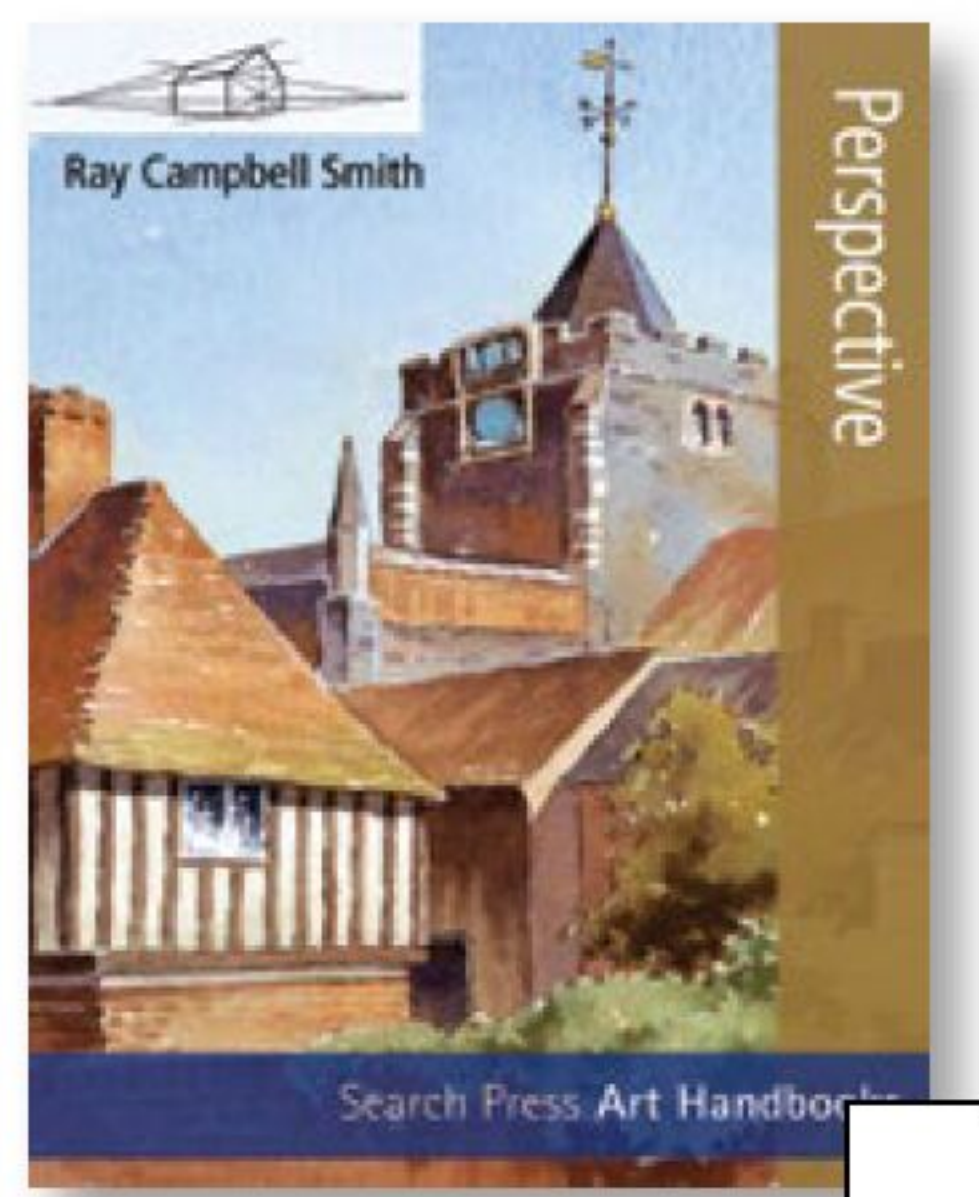
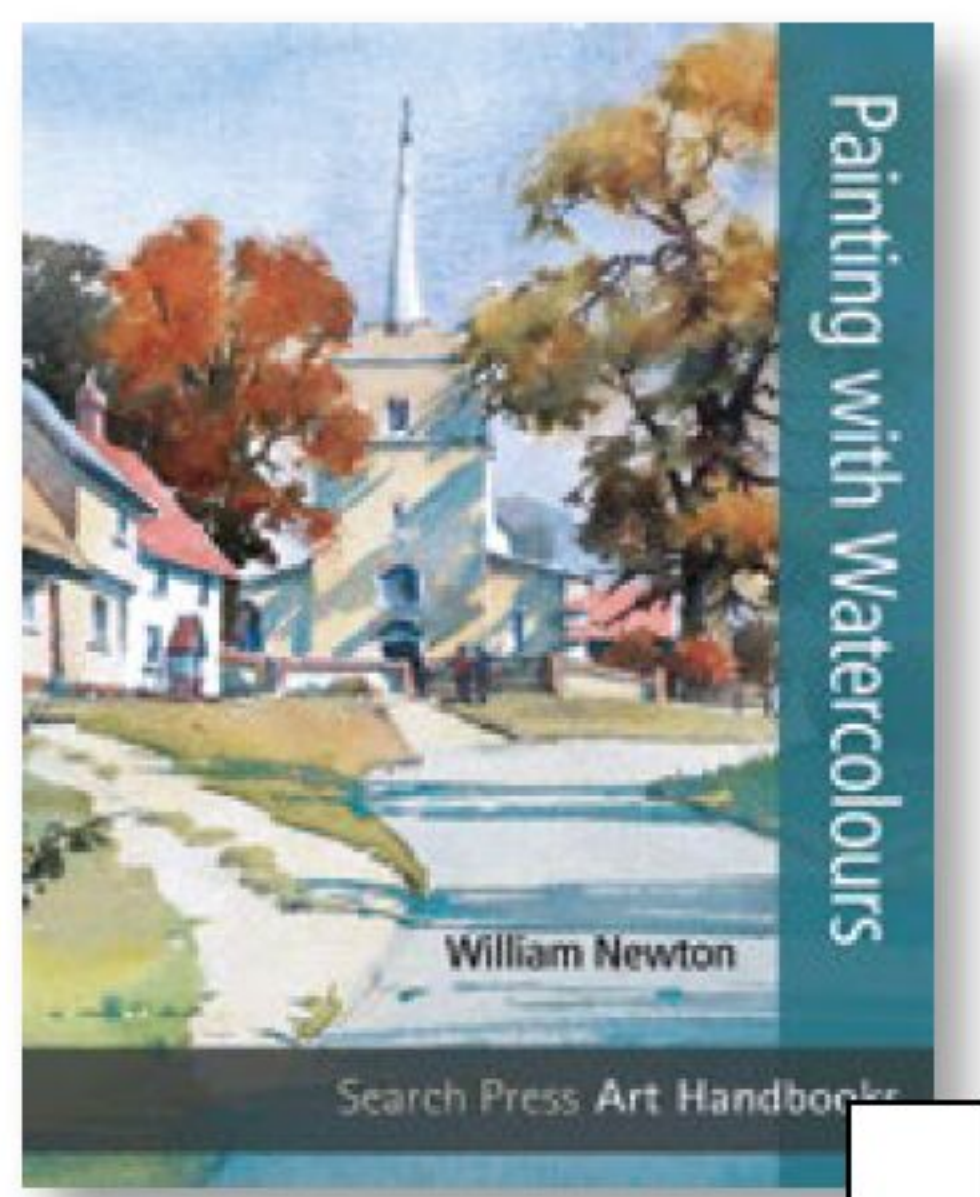
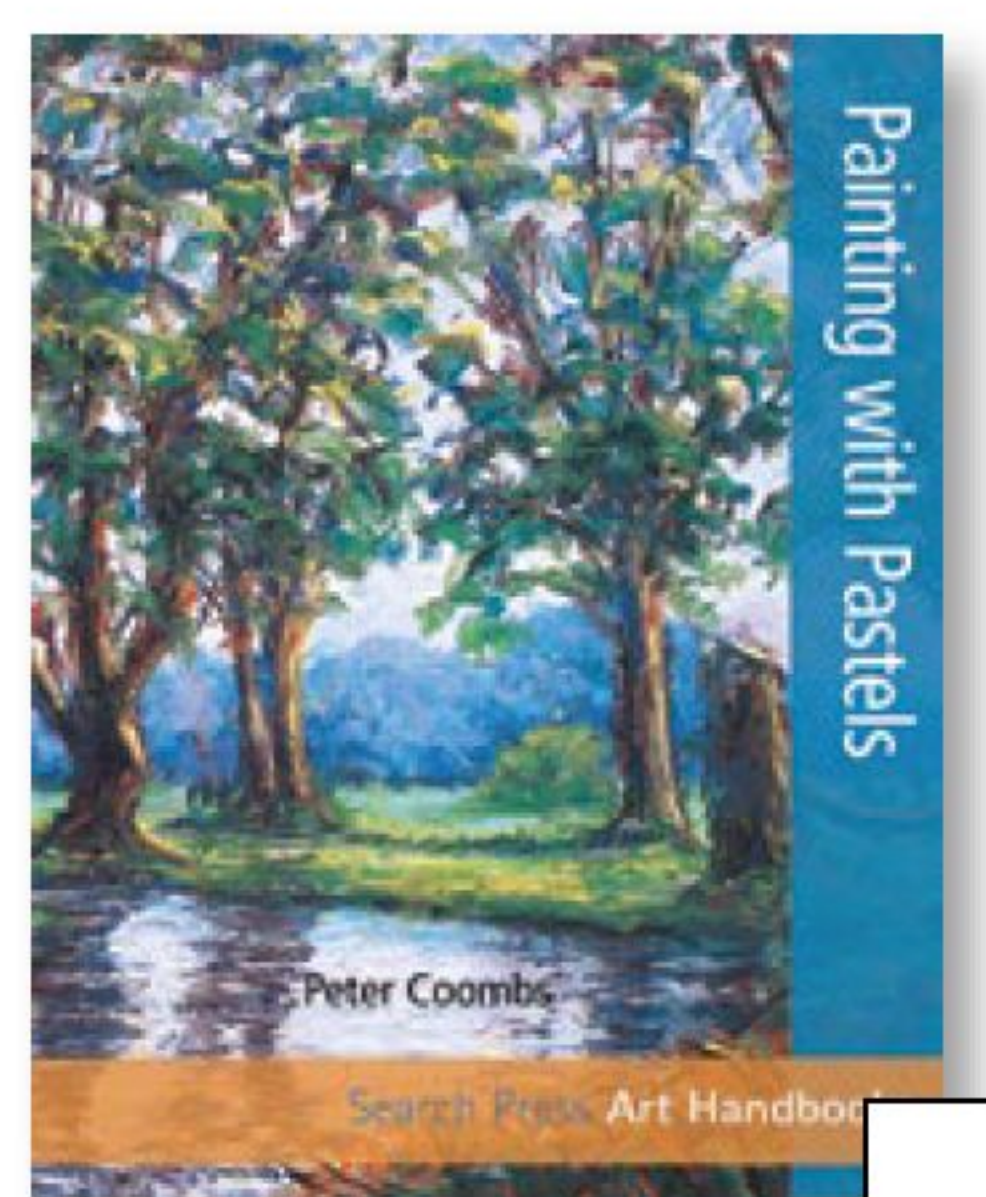
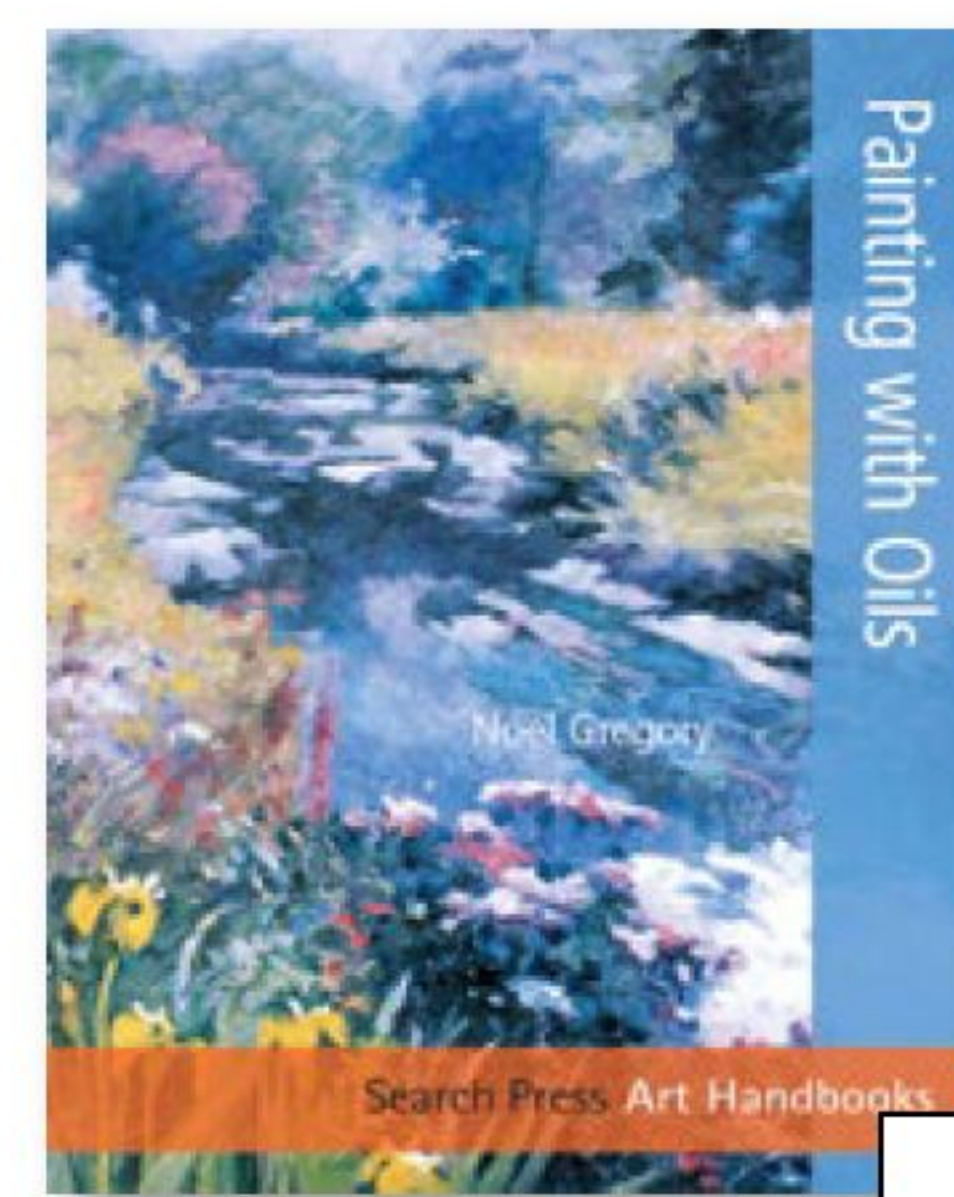
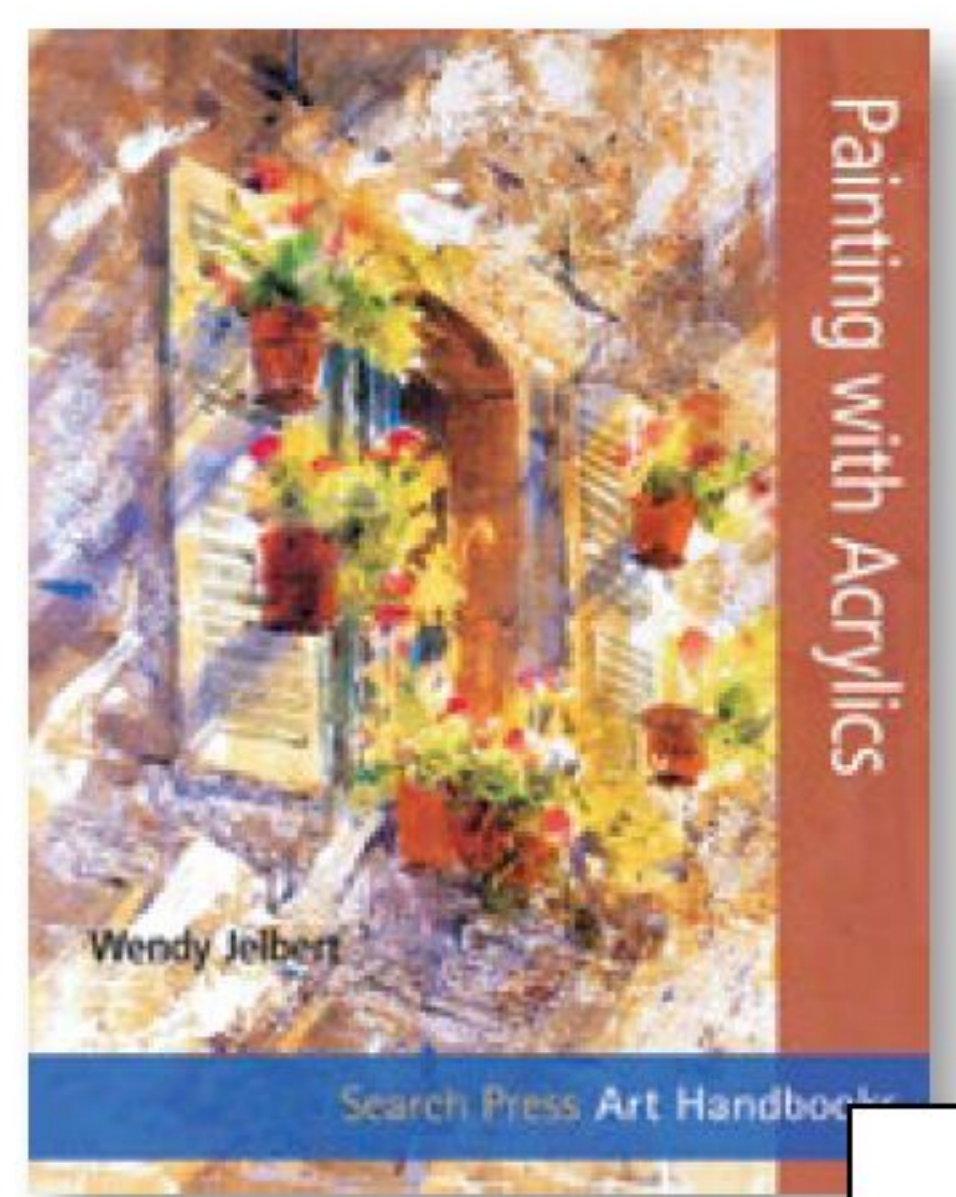
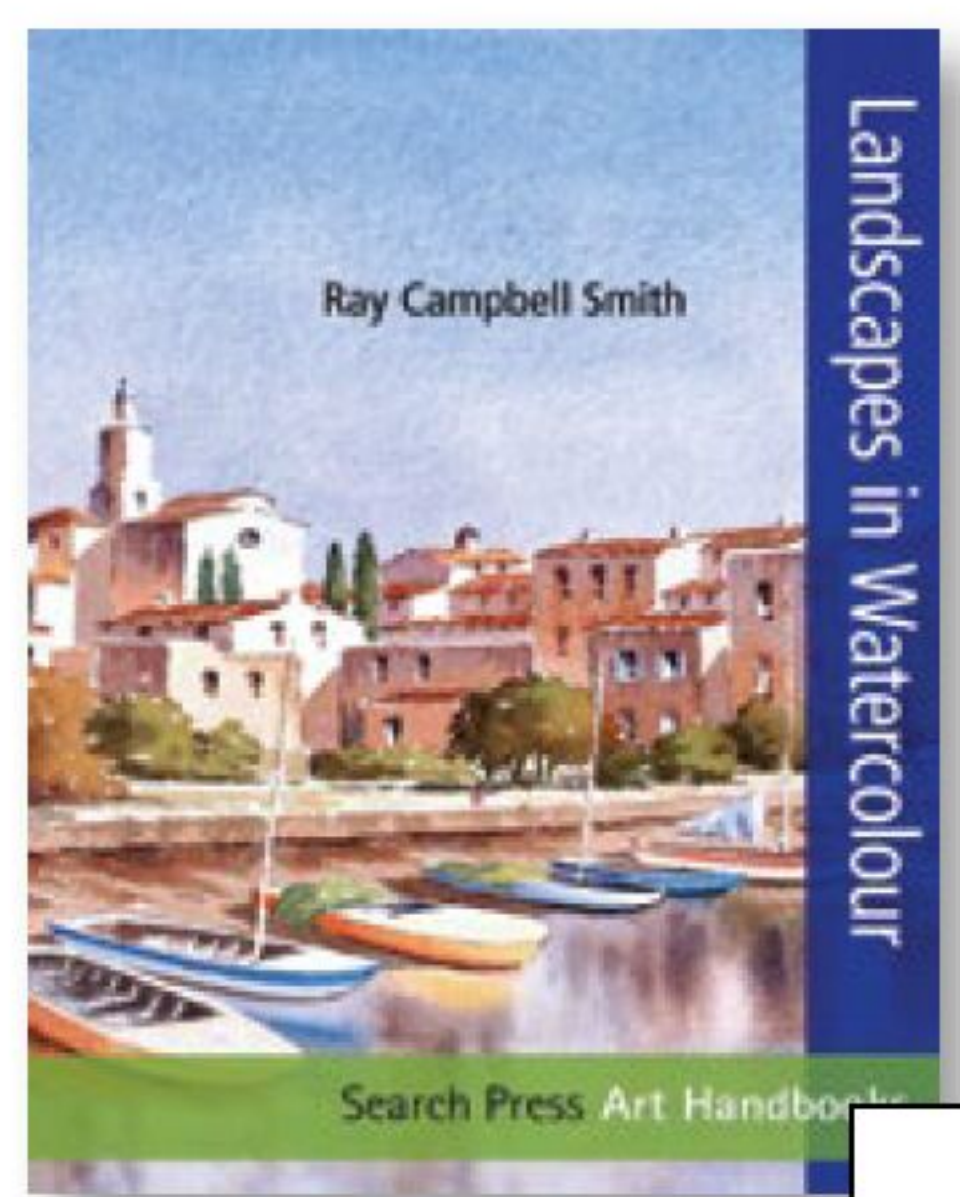
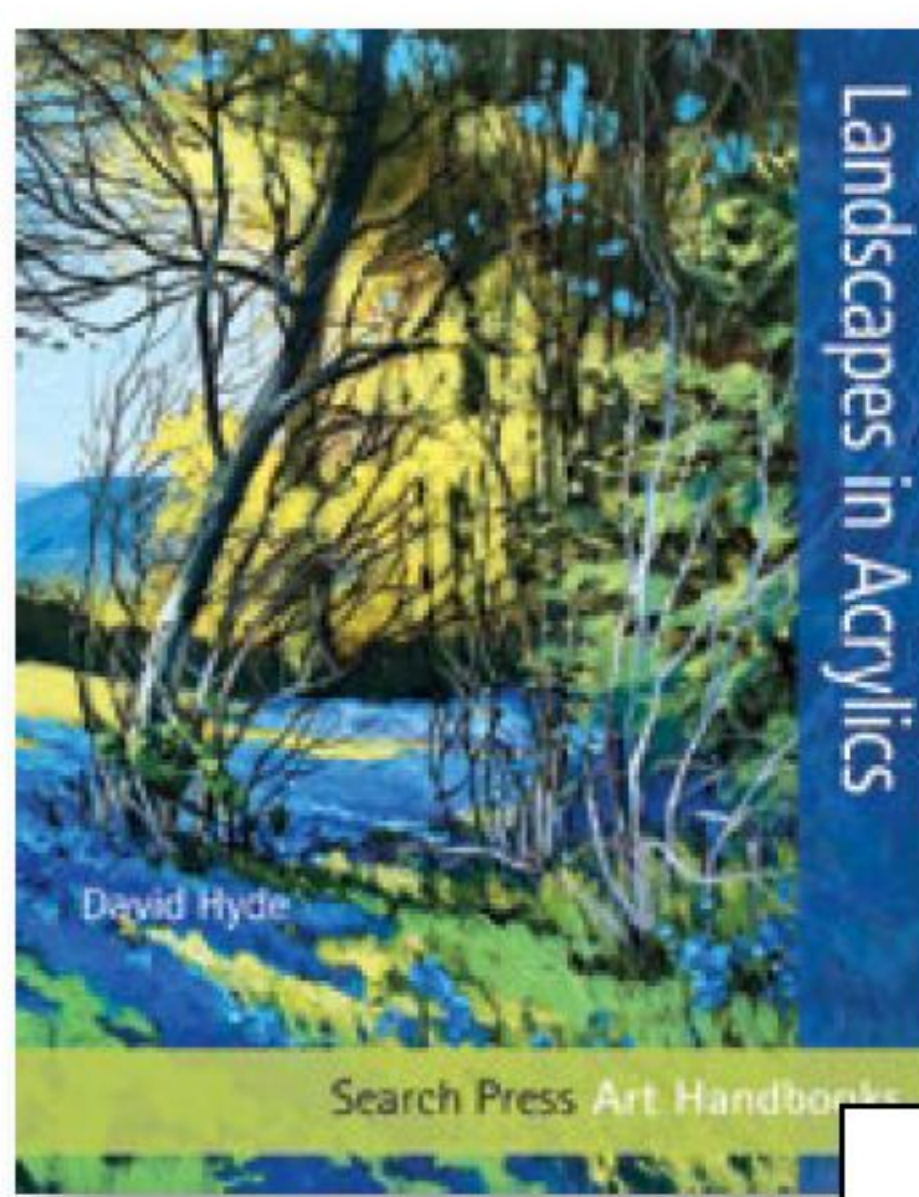
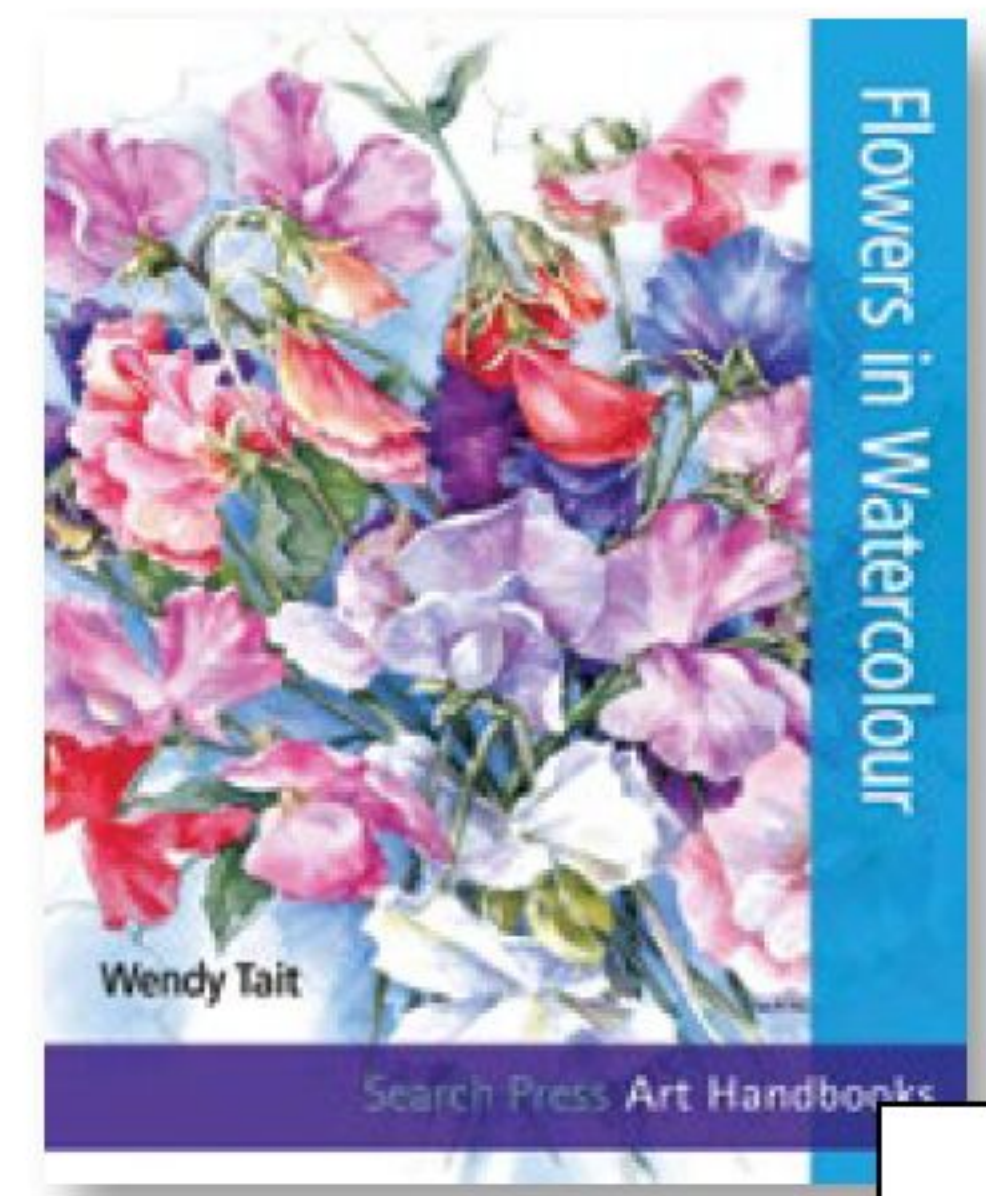
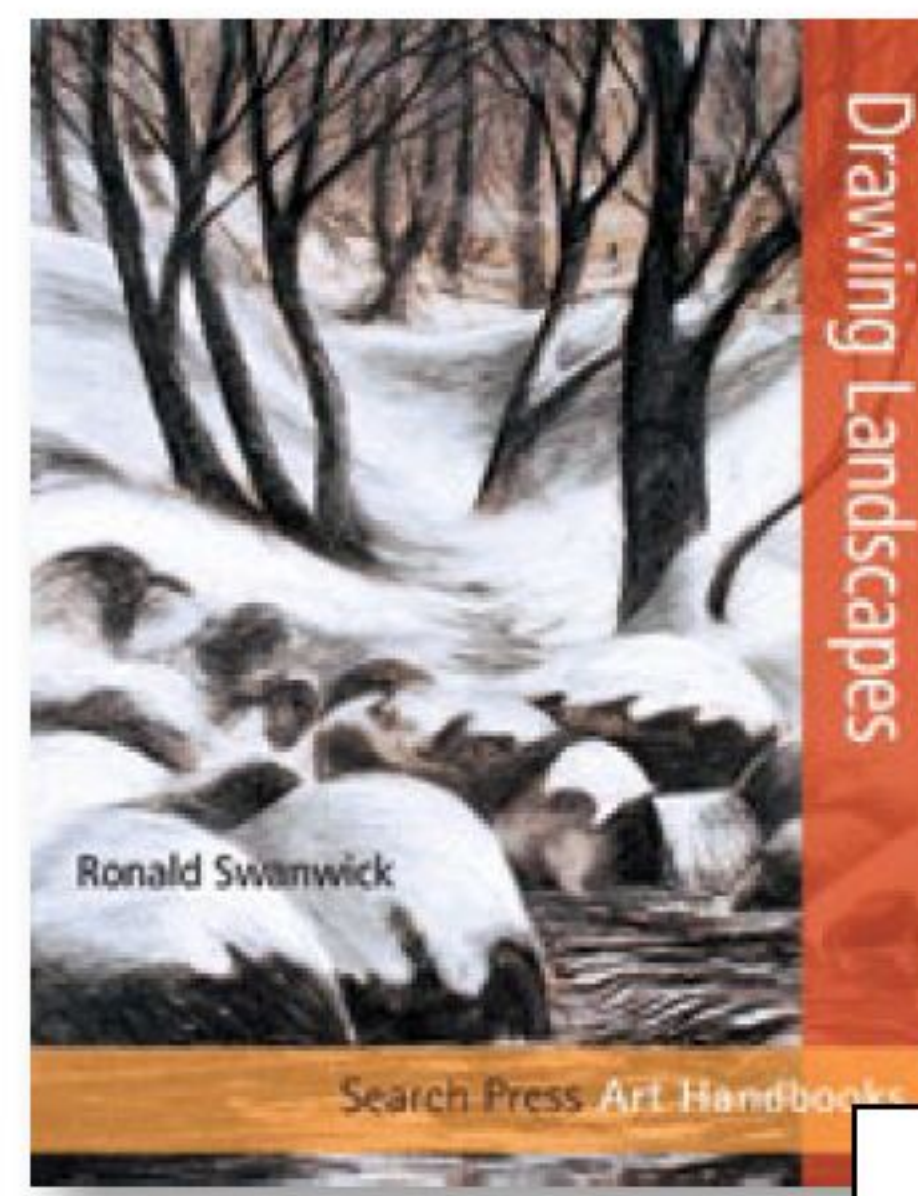
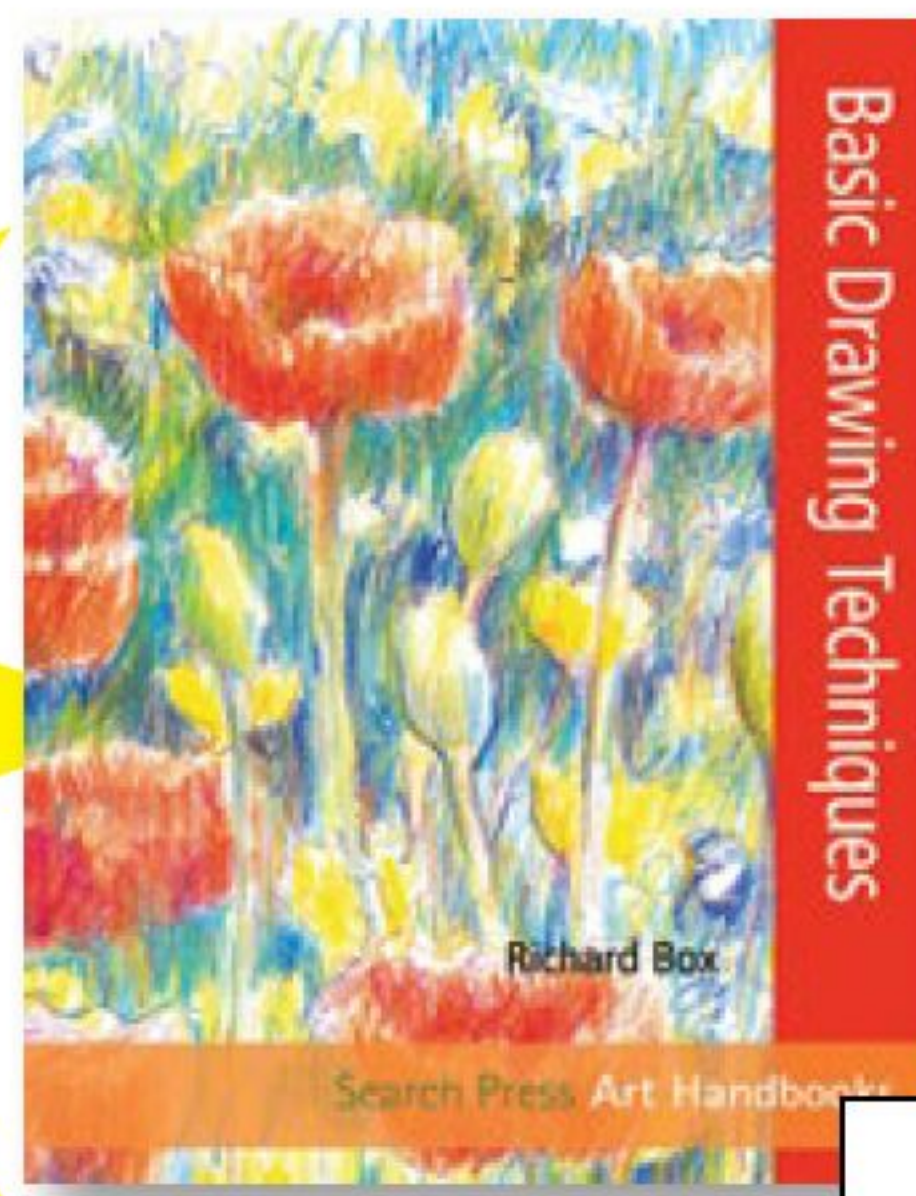
MY DETAILED STYLE
ELENA KOLOTUSHA
GALLERY VISIT
SHELENA RUSSELL GALLERIES

SIX CREATIVE ARTISTS' DEMONSTRATIONS



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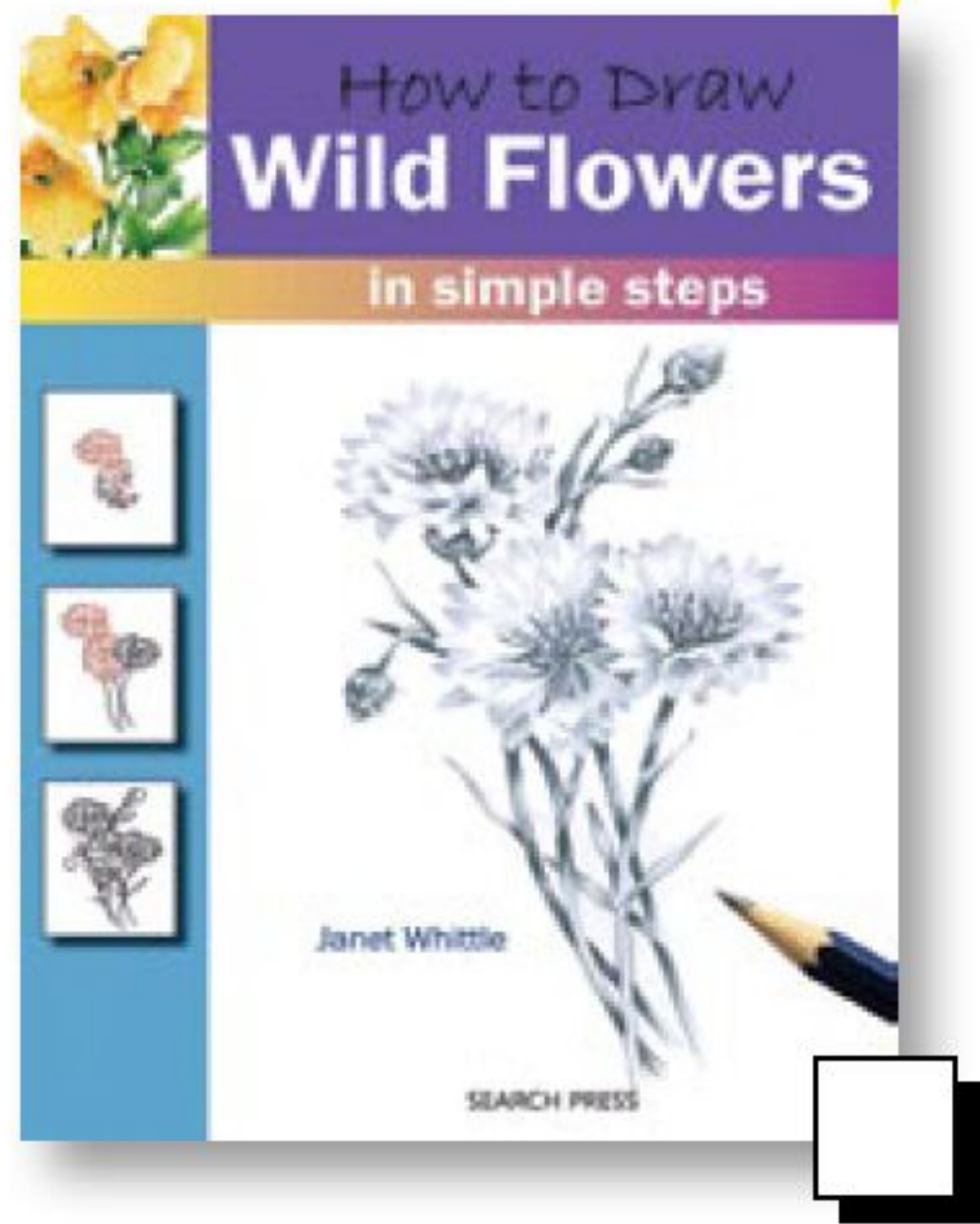
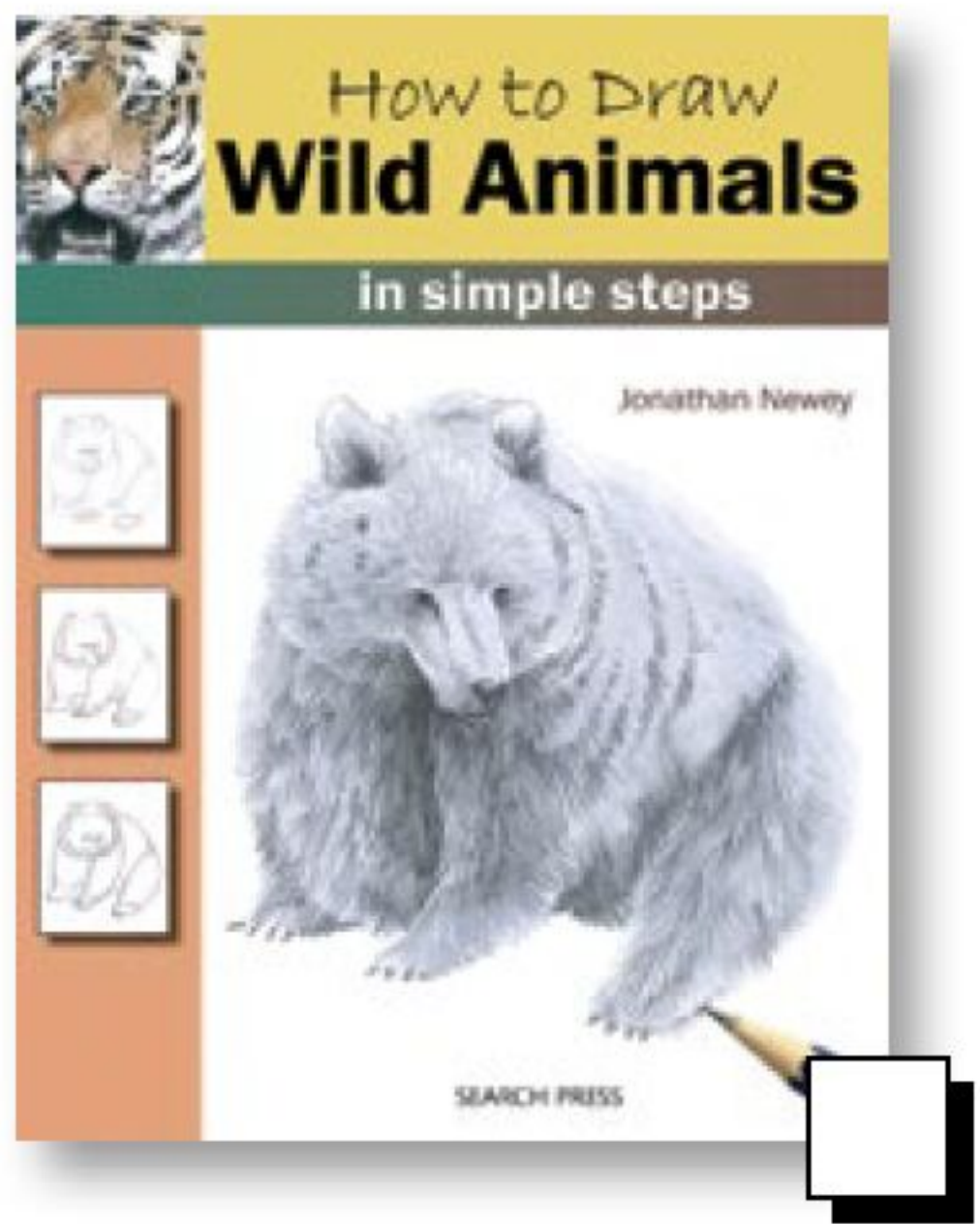
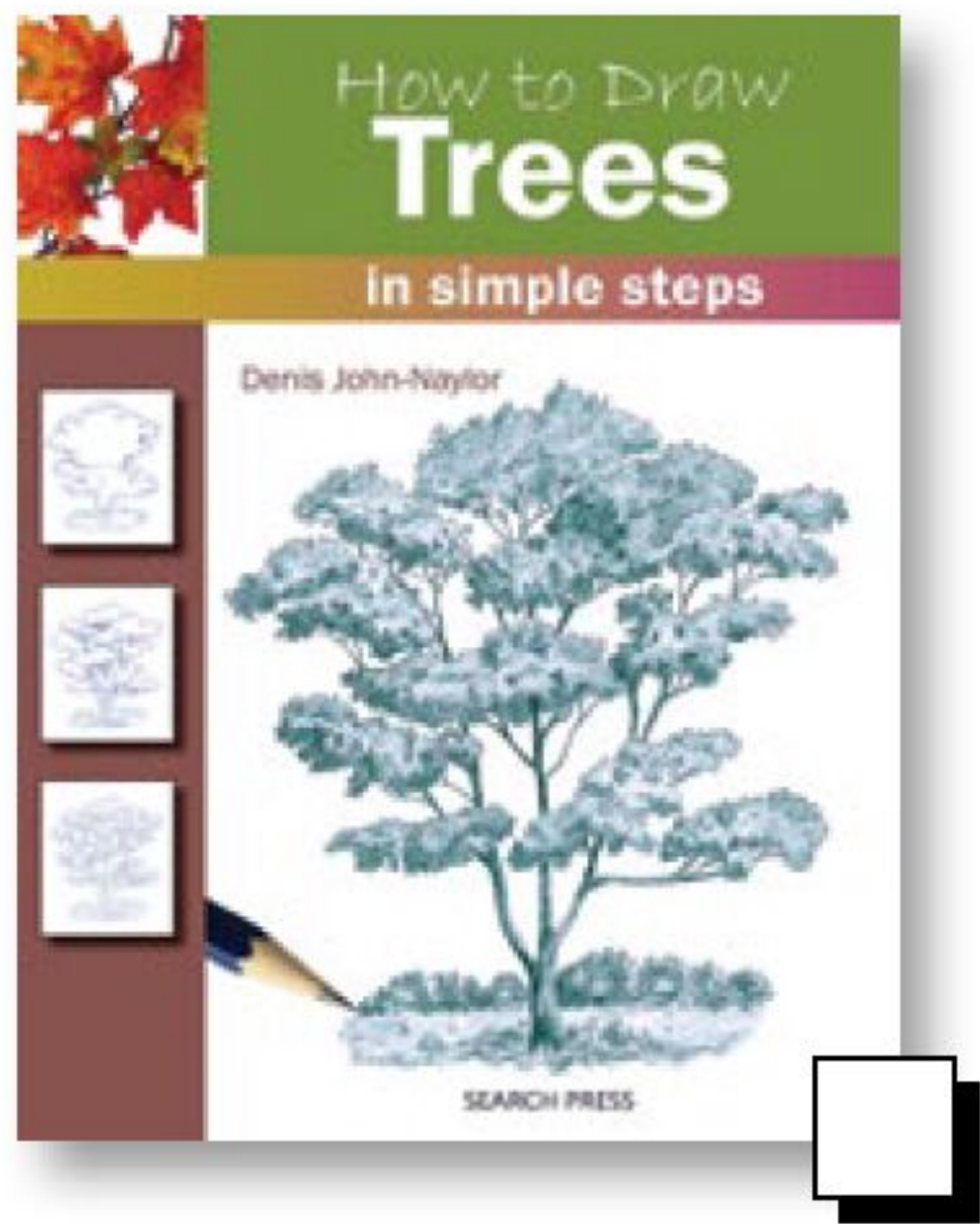
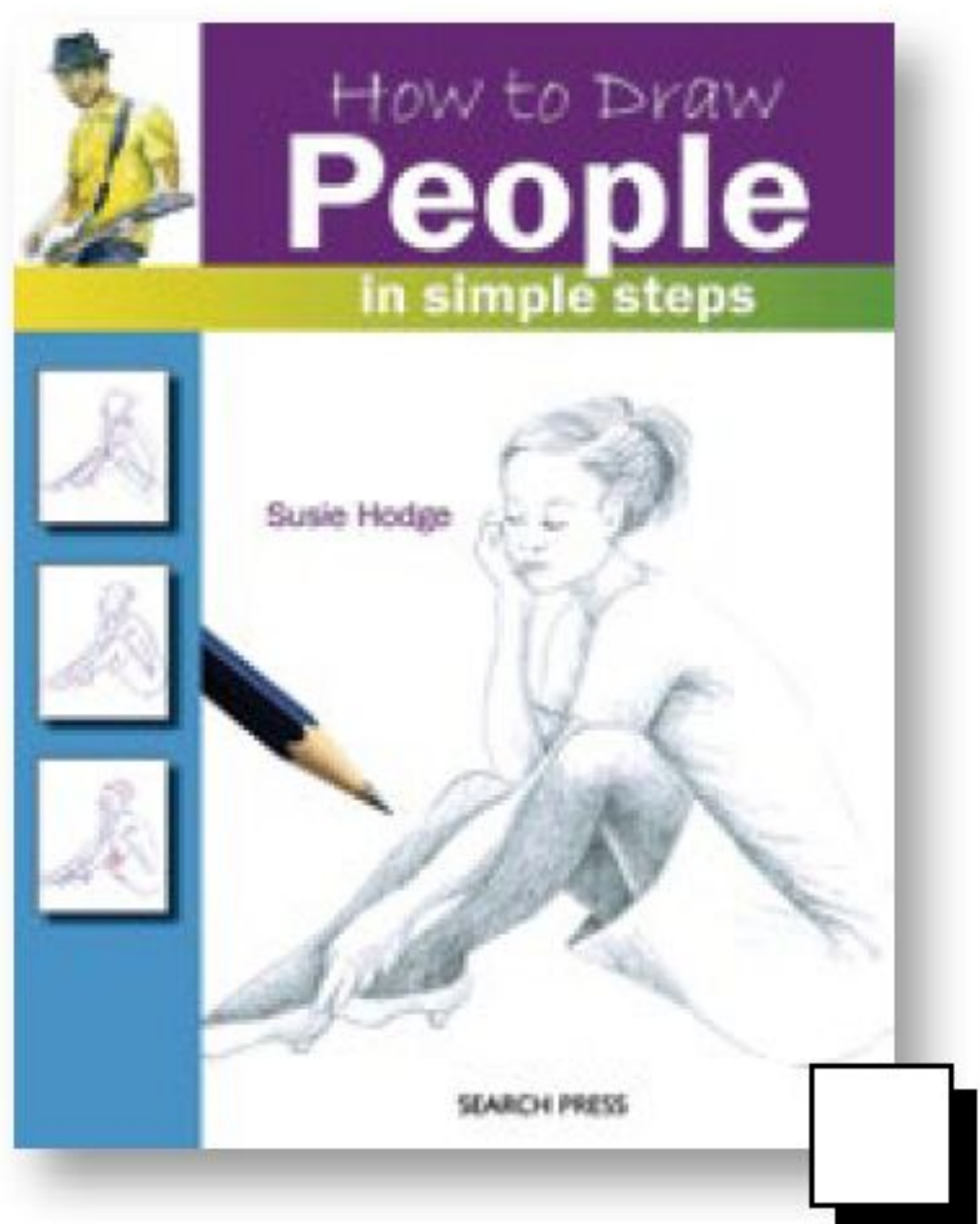
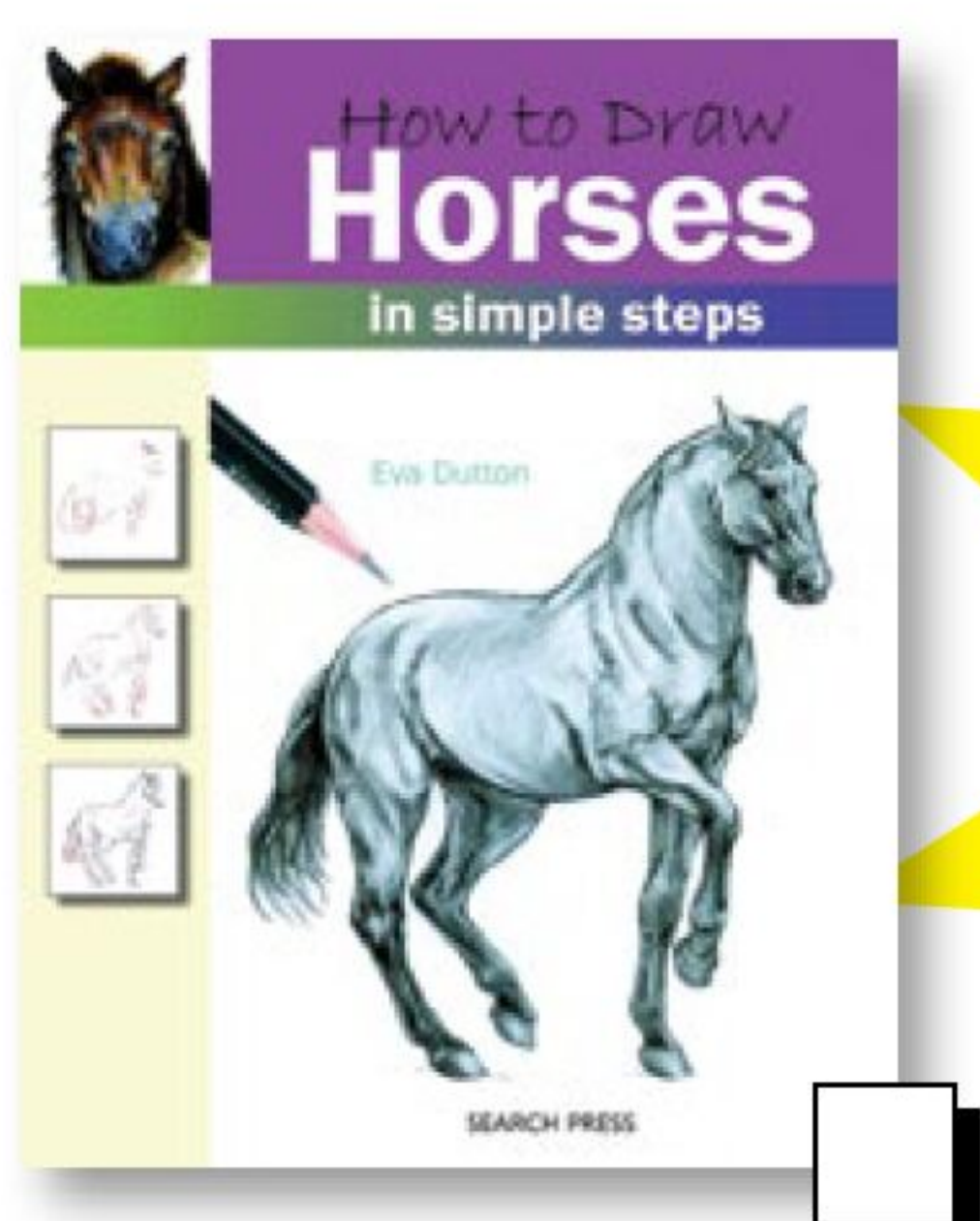
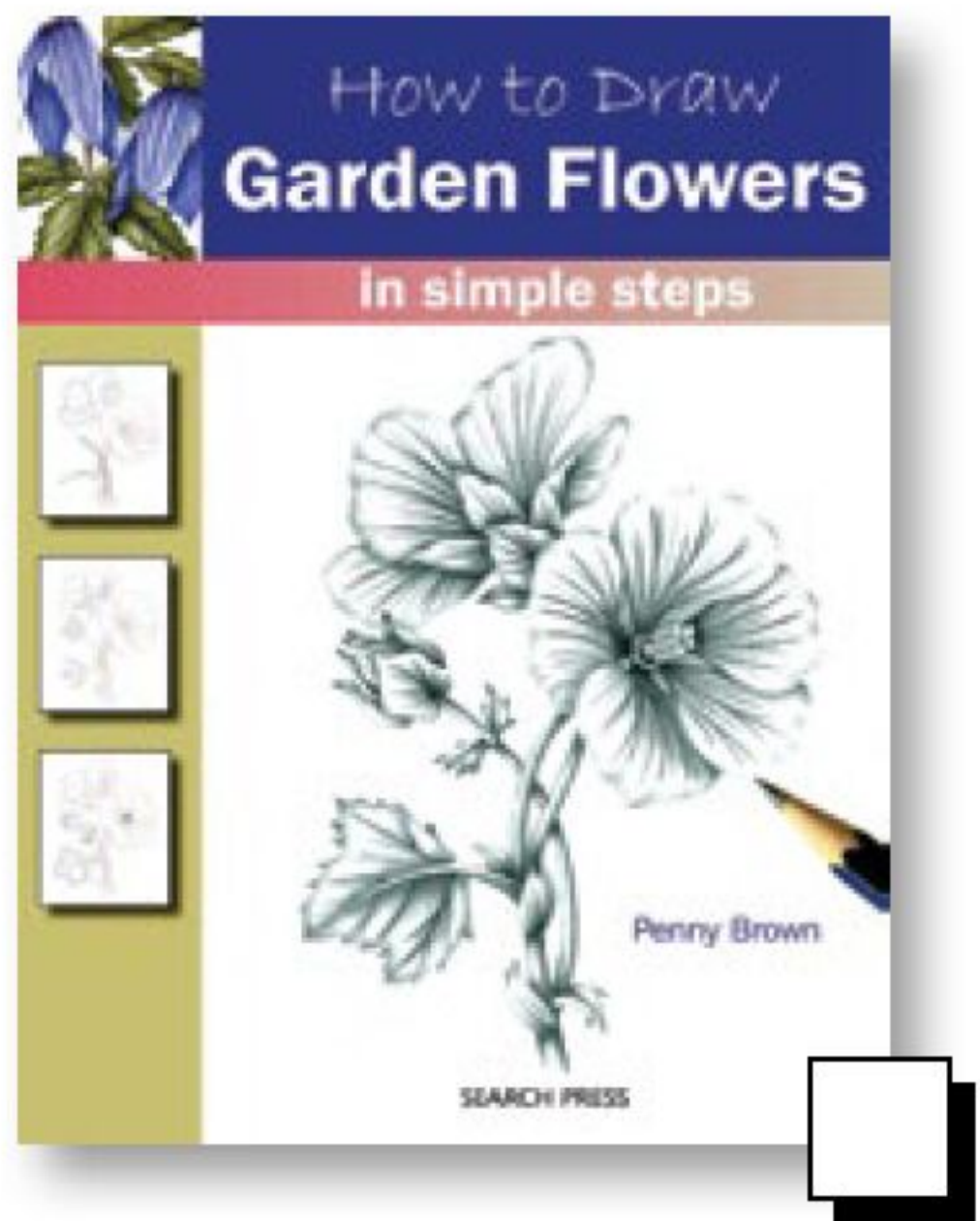
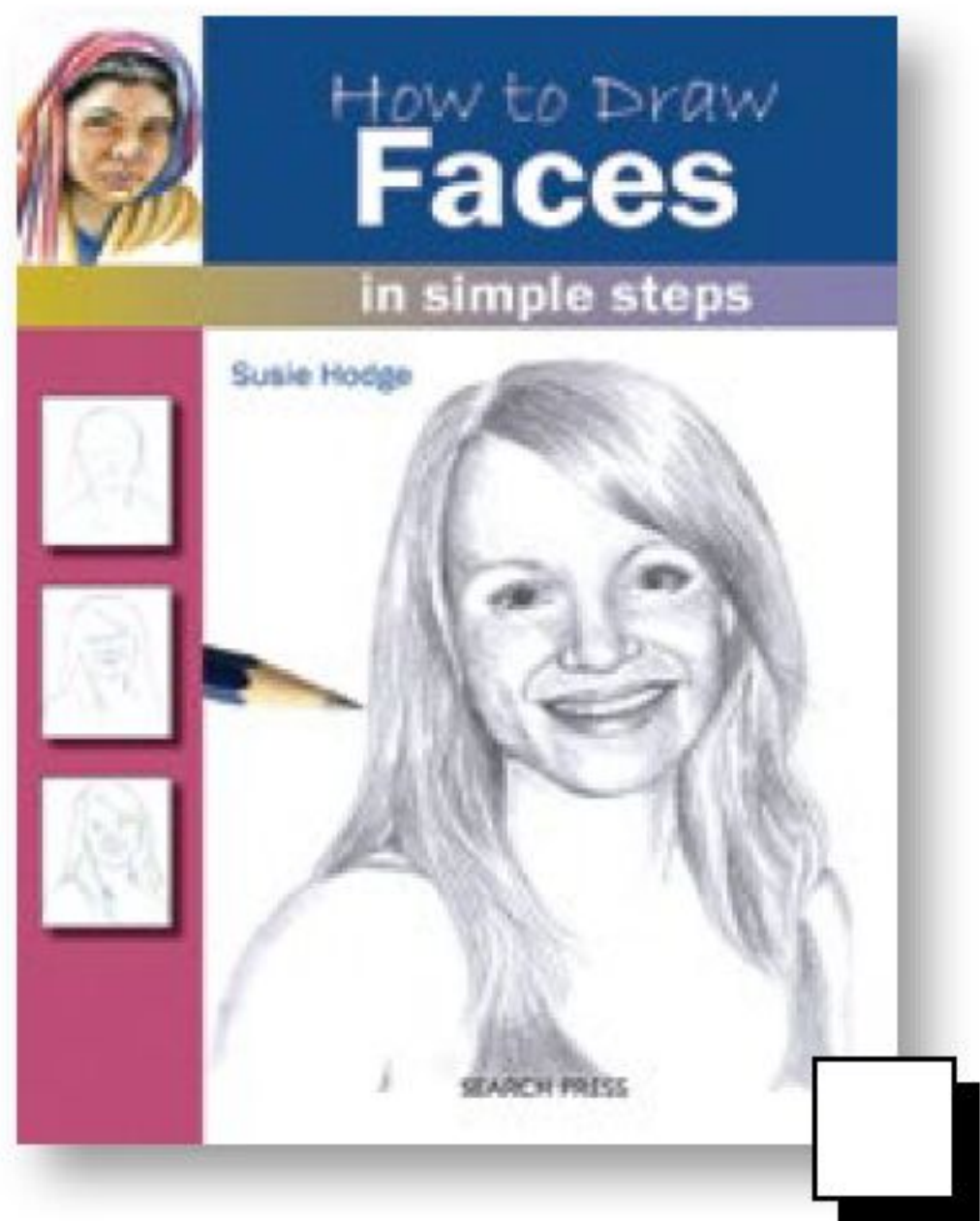
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Contents

Issue No.56 2025



34



16

ARTIST INSIGHTS AND DEMONSTRATIONS

- 6 Elena Kolotusha – Coloured pencils and gouache
- 16 Maureen Gardner – pastels
- 26 Kevin Rogers – pencils
- 34 Judith Edwards-White – ink and clayboard/ scratchboard
- 52 Louise Derry – pastels
- 60 Chris Blake – pastels

PRODUCT GUIDES

- 46 Pencils



46



46

IN THE GALLERIES

22 Elizabeth Guzely Gallery

68 Shelena Russell Galleries

Cover image by:
Judith Edwards-White



6



26



52



Elena Kolotusha

My Detailed Style

Elena discusses her art and her love for still lifes.



I was born in Russia and as a child I always spent my spare time painting and drawing. At that time in the former Soviet Union, art materials were quite expensive and hard to find. But thanks to my mother I have always had good brushes and paints to work with. Later in my teenage years I visited Moscow's and St. Petersburg's famous art museums and was fascinated with the masterpieces of Russian, Dutch, Italian, English and Spanish masters. As a keen dressage rider at that time, I was especially deeply impressed by paintings depicting horses and riders. So it was quite a challenge for me later to learn to paint and draw something else, not only horses.

I started my career as a visual arts teacher in Almaty (Kazakhstan) after graduating from Pedagogical University of Kazakhstan (Art Department). After moving to Australia in 1998, I took my time to adjust to a new life in a new country and raise my family. I started to paint again in 2004 and took part in local art shows.

My artworks mirror my interest in the natural world and I prefer to work in a very precise and detailed style. Recently, I won some art awards for my still lifes, but there is another theme I really enjoy painting – animal portraits, especially close-ups. I rarely show them on exhibitions, because mostly they are commissions. The reason I love to do close-ups



is because, I hope, they allow us to glimpse the soul of the animal through the intimate depiction. And a real inspiration for me in this field is a French animal artist Christophe Drochon, whose skills and vision are breathtaking.

Most of my still lifes feature natural objects such as shells, feathers, driftwood, stones, sea glass and also manmade objects. Sometimes these artworks are just studies of the object's uniqueness, but often they have some secret meanings or carry human feelings, emotions and memories. Through delicate and respectful handling, I try to reveal inherent beauty and characteristics, enabling the viewer to re-examine

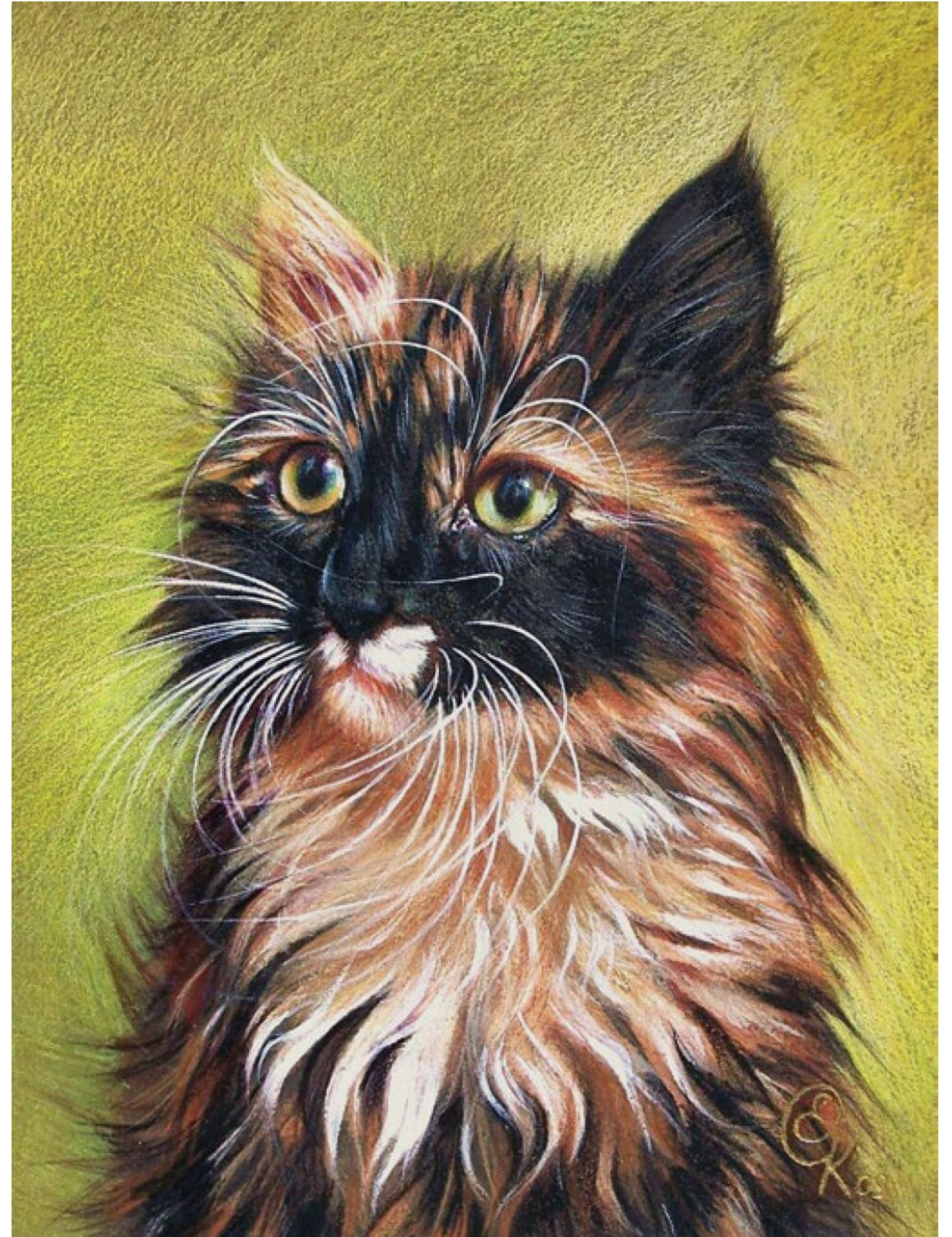


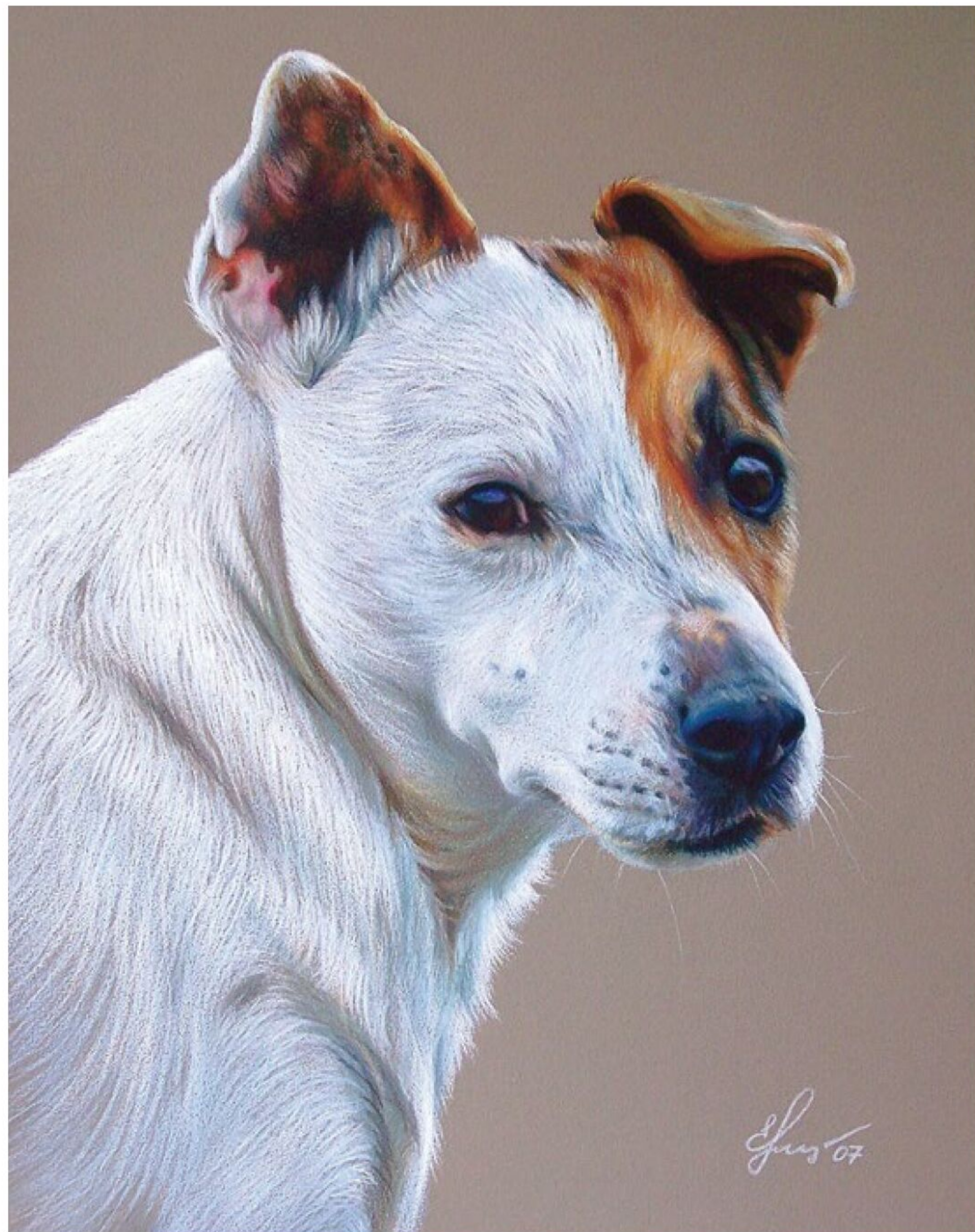
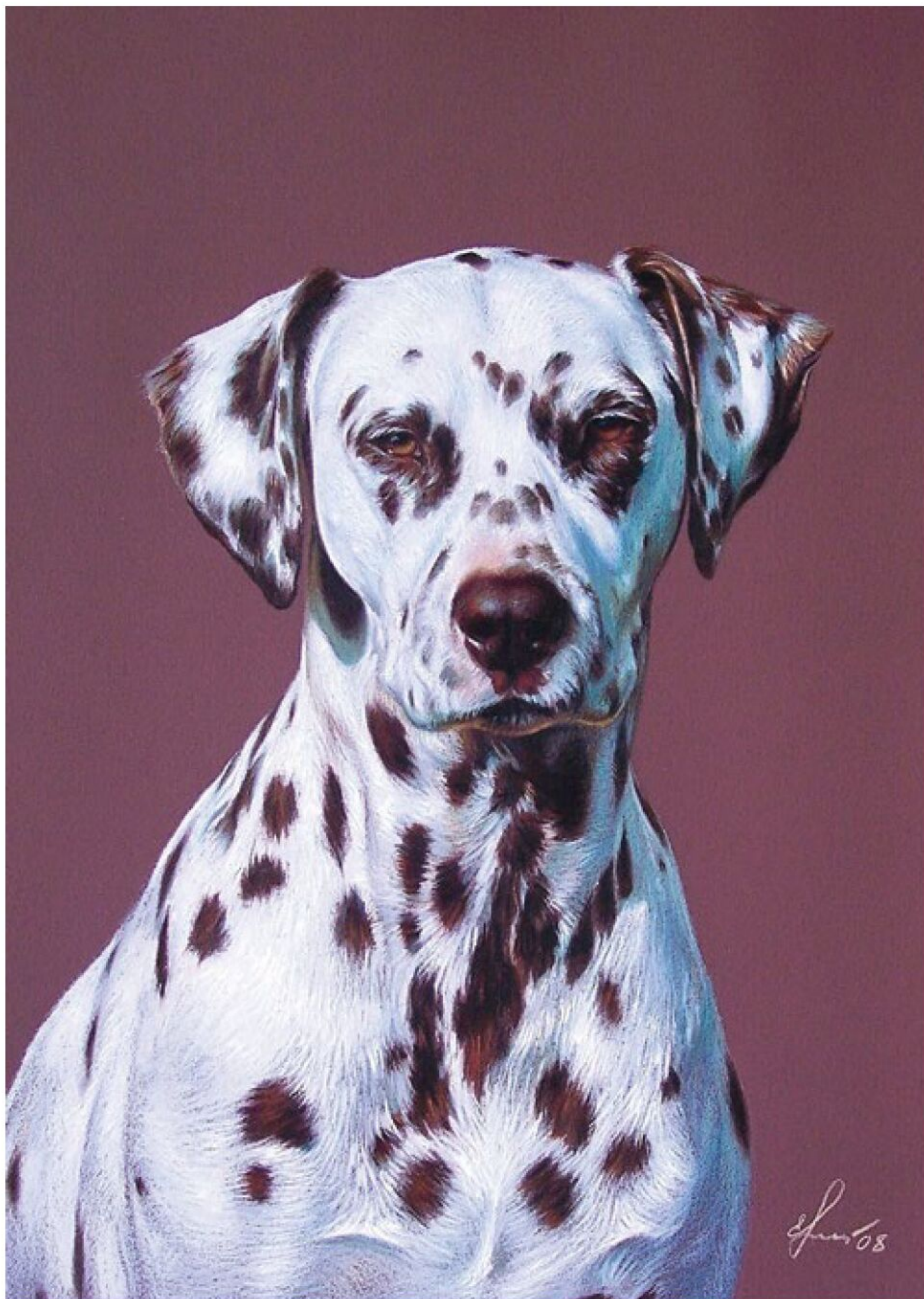


common place objects with a new awareness. Without a doubt one of my favourite Old Masters is a 17th century Dutch Golden Age painter Adriaen Coorte, who painted small and unpretentious still lifes, but full of quiet beauty and intimacy.

My favourite medium has always been oils, and later I added acrylic to my list. But in 2007 I discovered Prismacolor coloured pencils and fell in love with them. Recently, I developed a new “mixed media” technique which allows you to achieve incredible realistic effects, using colour pencils, pastel and gouache. For this technique I prefer textured paper such as Art Spectrum Colourfix. It comes in many colours and it is a superb surface with fine deep tooth that holds multiple layers of pastel and pencil. Its texture is perfect for depicting natural textures such as stones, and wood. Also, I love doing animal fur and feathers on it. The good thing about this paper is that it is still possible to achieve a very “smooth” look on it with proper application of colour pencils. Also, it could be underpainted with any “wet” media. Even though this paper eats my pencils quite quickly, I believe the result is worth it.

During the past few years I have participated in numerous exhibitions and won some awards. My latest achievements include: Encouragement Award – Camberwell Art Show 2008, Best Painting (restricted prize) – Bayside Art Show 2008, Brunswick Street Gallery Art Prize 2010 – finalist, Best Work Any Medium (restricted prize) – Camberwell Art Show 2010, Best Painting Award – Annual Spring Exhibition at AGRA Galleries 2010, Local Artist Award and Public Choice Award – Yakkerboo Festival Art Show 2011, Best Still Life over \$1000 – Camberwell





Art Show 2011. Also, I became a finalist in the International Equine Art Competition run by Art Horse Magazine - my painting 'Arabian' was featured in the book "Ex Arte Equinus 4", which was printed and released for sale on April 11, 2011.

I love to learn new things and experiment with different media, but I think one thing stays unchanged for me – I follow my passion, I paint and draw what I love and try to understand it.

Some of my works can be seen at AGRA Galleries (Australian Guild of Realist Artists) at 1 Inglesby Road, Camberwell, Victoria, where I hold a membership, and at my virtual gallery: yelenabella.redbubble.com

Also, at the moment I am looking for other galleries that are willing to represent my art. I can be contacted via email at yelena-bella@hotmail.com

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Colour Pencils and Gouache

Australian Shepherd

By Elena Kolotusha

A glorious Australian Shepherd is the study for this demonstration.



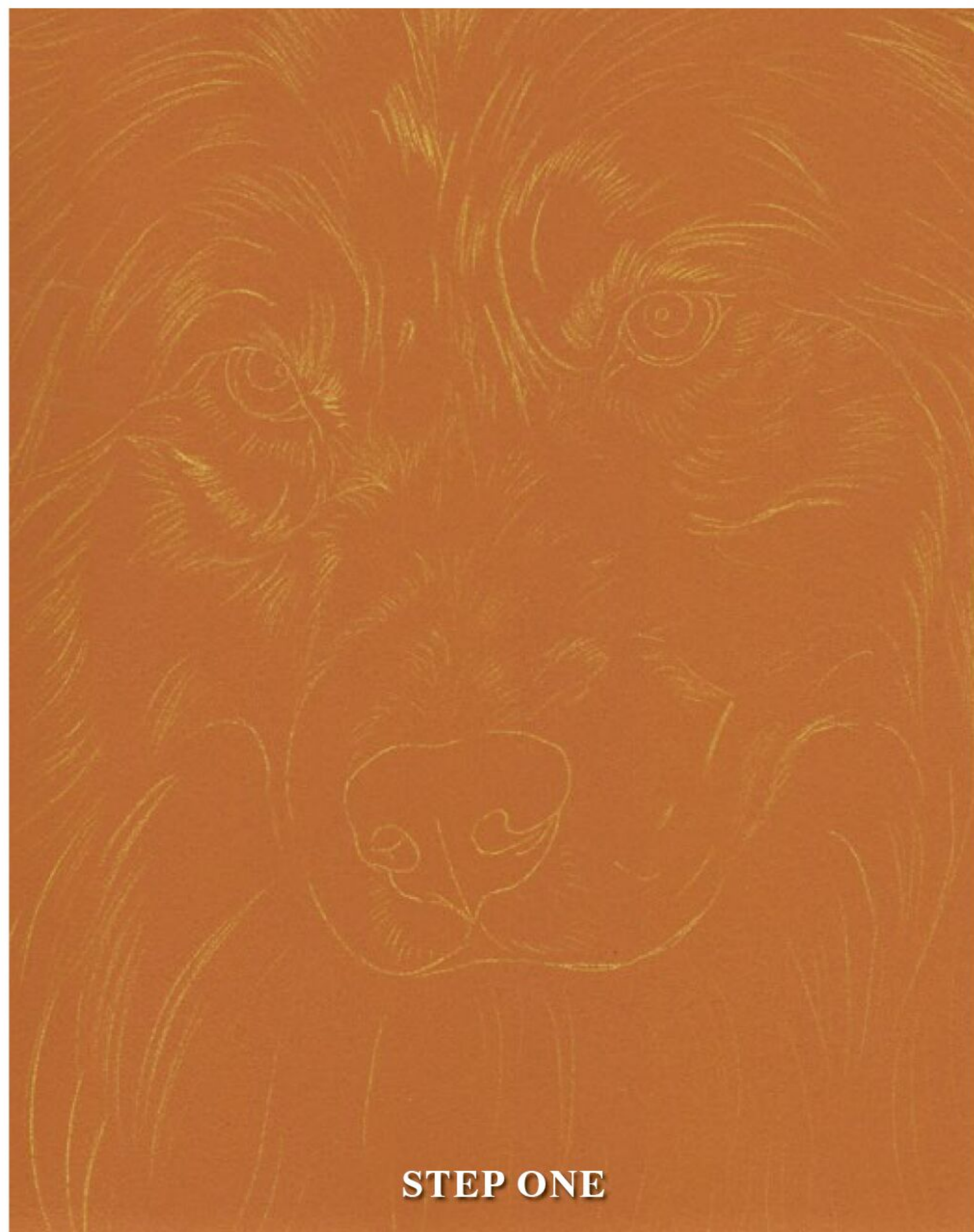
FINAL STEP



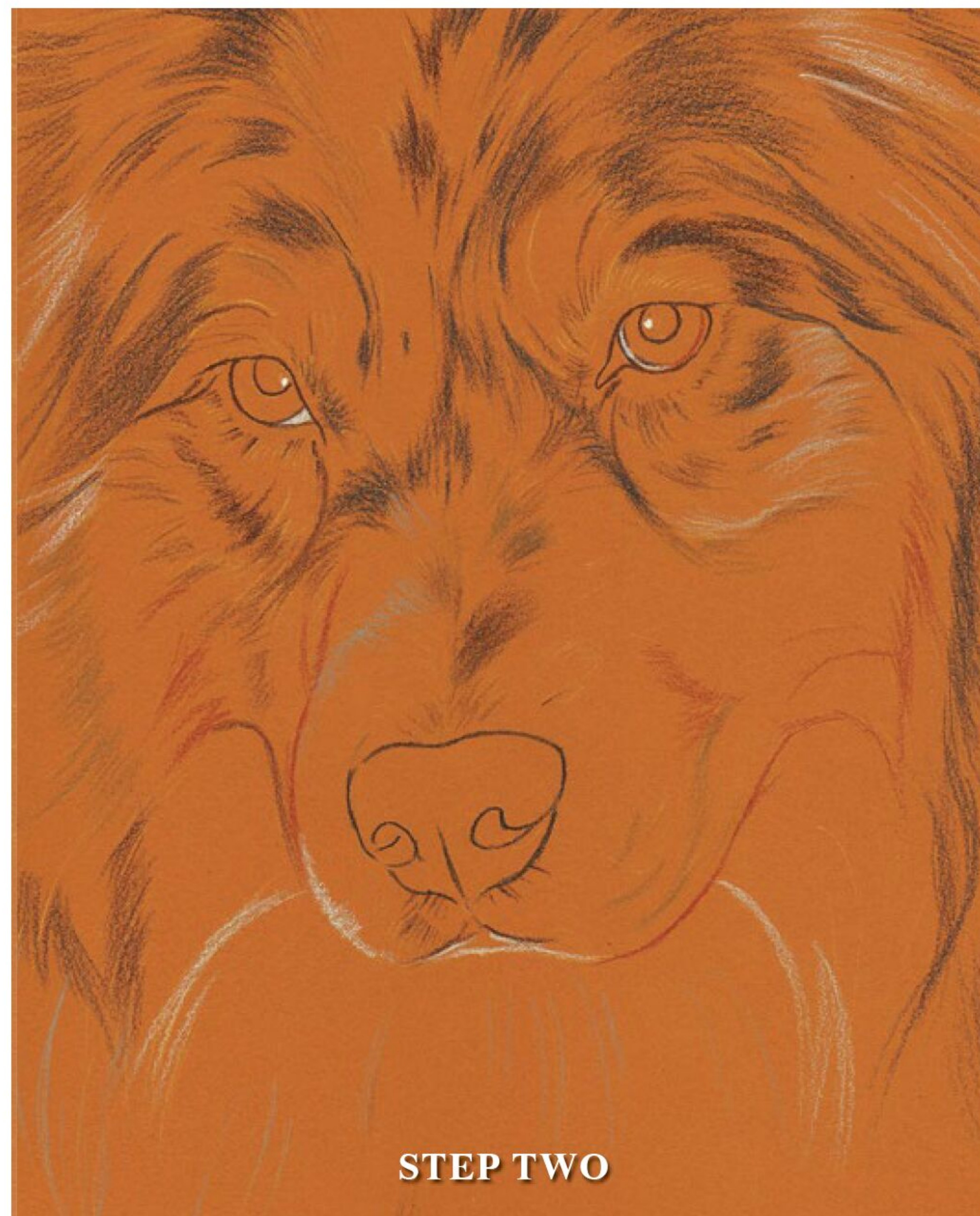
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MATERIALS

- 8"x10" Art Spectrum ColorFix paper – Raw Sienna colour
- Saral Yellow transfer paper
- Premier Prismacolor coloured pencils
- Kneaded eraser
- Wide soft drafting or watercolour hake brush
- White gouache paint
- Round synthetic brush size 1/0
- Workable Mat Fixative
- Permanent Gloss or Satin finish



STEP ONE



STEP TWO

For this demonstration I have chosen to do a close-up portrait of a beautiful Australian Shepherd dog which I photographed some time ago at a dog show. This Blue Merle coloured dog has a unique “painted” coat pattern and intelligent golden eyes, so I needed to decide what colour of the paper would be better to use. I love to use dark or strong colours for my art, which are base colours of the subject. For this portrait I could have used a grey colour which is the base colour for the blue-ish grey fur, but as I wanted the eyes and golden “cheeks” to be a focal point, I decided to use Raw Sienna Art Spectrum ColorFix paper.

STEP ONE

I cropped the photograph, and then drew the dog on plain white paper using a grid (or free hand). All changes and adjustments should be made at this stage, so I don’t have to worry about it later during the colour stage, as erasing could be difficult then (but not impossible). When I was happy with the composition, I transferred

the drawing to 8”x10” Raw Sienna ColorFix paper using yellow artist’s transfer paper (I often use white transfer paper on dark backgrounds, but here I felt yellow would be better).

STEP TWO

I tapped lightly over the whole drawing with a kneaded eraser, so the lines were still visible, but not dominant – otherwise they would show through layers of the coloured pencils. Then I went all over it again with coloured pencils creating like a “colour map” for future layouts. I used Black, White, Cloud Blue, Warm Grey 10%, 70%, 90%, Cool Grey 30%, 50%, Terra Cotta, Dark Umber and Light Umber.

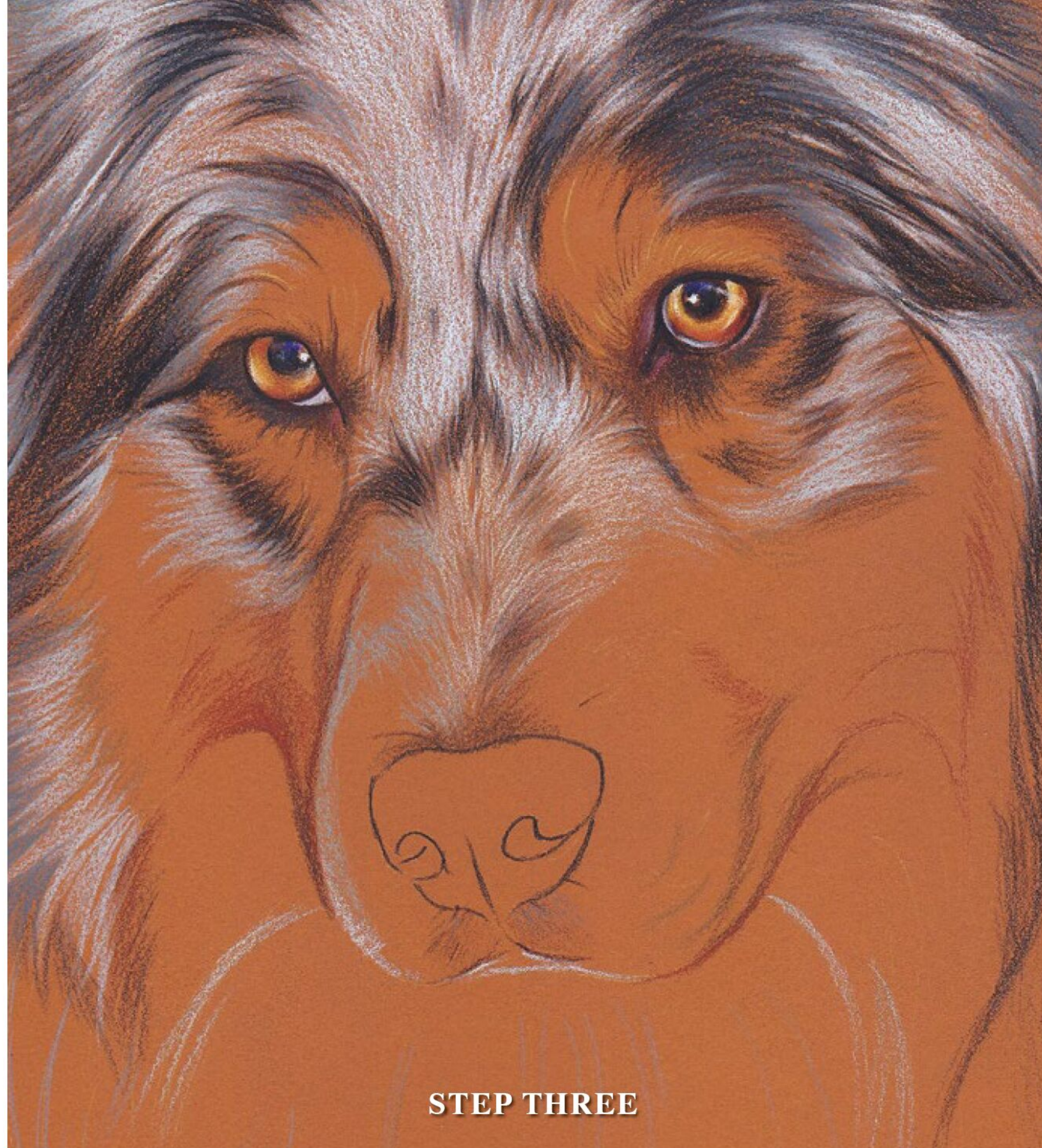
STEP THREE

I started doing the eyes first – just because I like my subject to look “alive” from the beginning and it makes the whole process more enjoyable. Then I began to lay out base colours, starting from the top and using light linear strokes in the direction of hair

growth, following the coat’s pattern, leaving the “golden” patches free of colour at this stage. For eyes I used Terra Cotta, Pumpkin Orange, Yellowed Orange, Jasmine, Cream, Black and Imperial Violet. For hair: White, Cloud Blue, Cool Grey 30%, 70%, 90%, Jade Green, Beige, Dark Brown, Terra Cotta and Black.

STEP FOUR

I finished with the base layout on the neck using White, Cloud Blue, Beige, Cool Grey 30%, and Warm Grey 10%. Then I started doing the cheeks and eyebrows using Cream and Beige for the lightest areas, Yellowed Orange and Pumpkin Orange for the midtones, and Terra Cotta, Burnt Ochre and Dark Brown for the darkest parts, allowing the colour of the paper to look through. After that I decided to take off some of the pencil with the kneaded eraser to allow even more of the colour of the paper to be visible in the golden patches - for overall warmth and glow. Then I did the nose, using circular strokes and allowing the texture of the paper to help me.



STEP THREE



STEP FOUR

I used Black, Dark Umber, Clay Rose, Black Grape and Indigo Blue.

STEP FIVE

Then I started to overlay the colours I used in the base layout from the top to the bottom of the drawing, defining details, adding more pressure and smoothing texture (burnish) where I don't need it, and always following the direction of hair. The portrait started to look more realistic now.

STEP SIX

I finished overlaying the colours on the cheeks, neck and nose. I added more White on the neck fur, defining shade and light areas. I left some of the paper's texture to be visible on the nose and added highlights with Clay Rose and Lavender Grey. Then I carefully examined the drawing and added more details, individual hairs, contrast and shading where needed. Then I lightly wiped off all the dark and middle tone areas with soft paper tissue to remove "wax bloom", and brushed the artwork with a wide soft watercolour brush to remove all the waxy dust, so it will not smear and ruin the artwork. I sprayed it with Workable Matt Fixative to prevent "wax bloom" to reappear and also to prepare the surface for the final "gouache" stage as a water-based paint will not adhere to a "waxy" surface.

FINAL STEP

This is the most enjoyable part as the subject comes to life! I used Lucas White Gouache paint and a 1/0 round synthetic brush and put highlights on the eyes, nose and fur. I painted lighter whiskers and drew darker whiskers with sharp Dark Umber and Terra Cotta pencils. Acrylic white paint also could be used for this stage instead of gouache, but I prefer gouache because it could be fixed easily if a mistake is made – I just wet it with the brush and blot it with the tissue. I let the paint to dry, signed

the artwork and sprayed it with Permanent Gloss/Satin Finish. The portrait is ready to be framed! ■

ARTIST'S HINTS AND TIPS

- When drawing animals always use linear strokes, allowing your hand to move freely in the direction of hair growth even in the base layout, as this helps to achieve realistic results more easily and quickly.
- Allow your paper to do some of the job for you – use paper colours that compliment your artwork.
- It is not a bad idea to brush your work often with a soft desk brush during the process, as wax coloured dust is sticky and could smear and ruin your work.
- Keep your pencils sharp at all times – it will help to achieve realistic fur and feather textures.
- When using transfer paper or graphite pencil for the initial outline, always remove most of it before the colour stage as these lines could show through the layers of coloured pencil.
- Some pencil artists spray their artwork with Workable Fixative after each session to prevent “wax bloom”, but I prefer to do it once - before the final “highlights stage” as I find that Fixative smoothes the textured surface of the paper and prevents me from achieving certain results.
- If you need to correct mistakes and remove heavily laid colour – electric or battery-powered erasers work best as they do not push pigment around and do not create ugly smears. Use an erasing shield for tight places and precise edges.
- Get to know your subject, use additional photos or enlargements for problem areas.

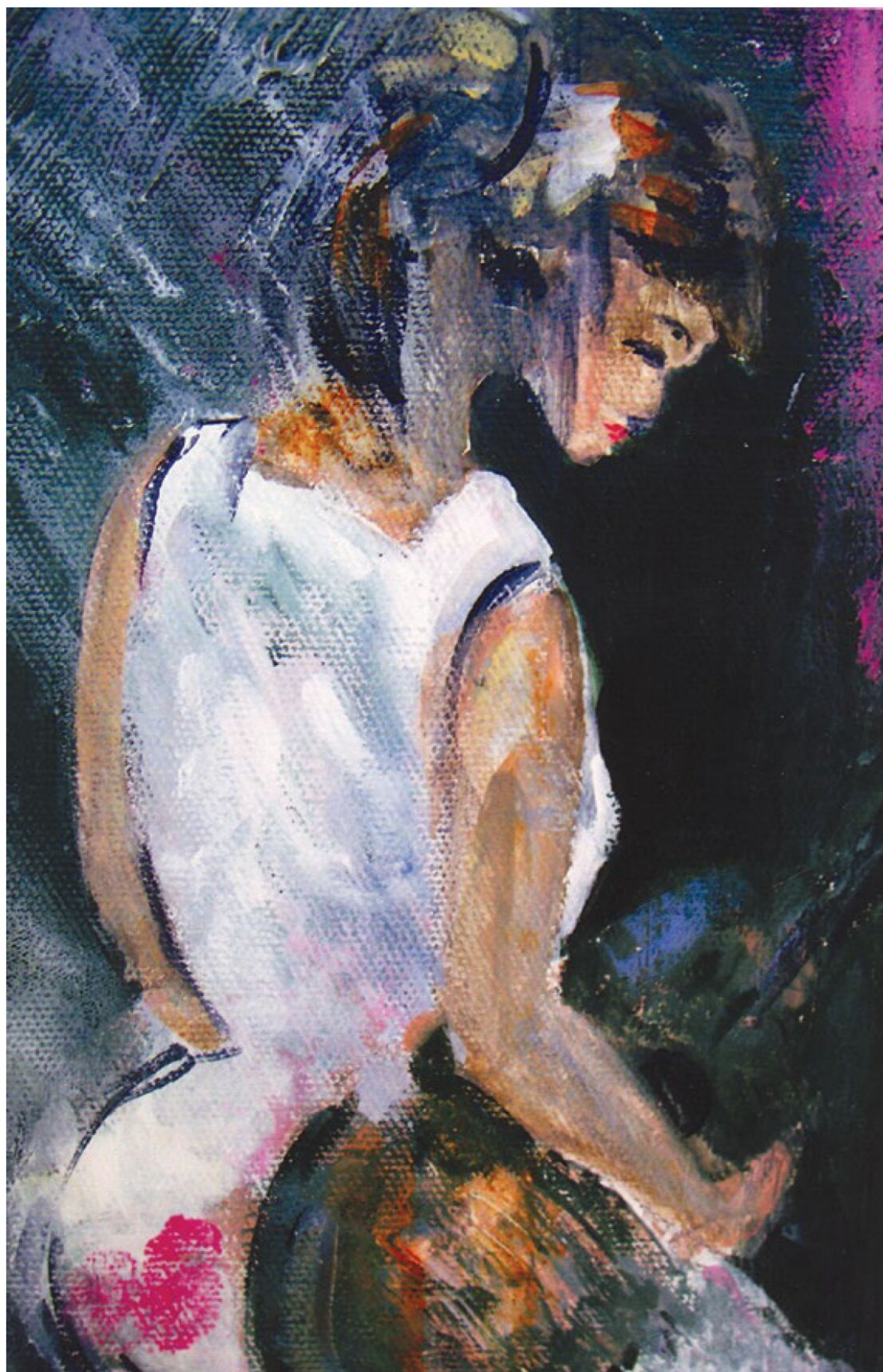


Maureen Gardner



The Art of Eltham

By Maureen Gardner



A small country town in Victoria is home to this clever lady who likes to do some form of creative work each day ... evening if that simply means reading a book about art.

I was born in Swan Hill in Victoria. I attended the local primary school. I later went to Swan Hill High School where I was fortunate to have an art teacher who was happy to let me explore my painting, and encouraged me to develop my own style.

After I left school, I moved to Melbourne to study nursing. I did not know it at the time, but I was not destined to return to art until after retirement.

I spent some time living at Nelson Bay and at Darwin; then returned to Melbourne to have a family and continue working.

Upon retiring, I moved to Phillip Island where I was able to attend art classes.



A six week drawing class started me on the way to exploring other mediums.

A course in watercolours, calligraphy and pastels followed.

The wonderful vibrant colours of pastels invigorated me and encouraged me to learn all I could. I joined a group, and once a month we met to display our work while sharing ideas and tips.

Fourteen years ago, I moved to Eltham where I joined a local art group and started to exhibit at various Lions Club and Rotary Club art shows.

A local shopping strip invites artists within our community to display their work in shop windows ... and it also hosts a day for artists to set up their easels and paint in the street. It is a good experience and a wonderful atmosphere.

I enjoy painting flowers – but I need to keep challenging myself. Birds, animals and jazz bands are my favourite subjects. I find that painting elephants is quite emotional for me, and I always hope I can capture their spirit.

I try to go to as many exhibitions as possible, and I appreciate the journeys people have made to create their paintings.

There is a group of friends who paint with me at my house these days. We all use different mediums. We share ideas and resource new materials.

I have been a member of the Victorian Pastel Society, the Diamond Valley Art Society and the Whitehorse Art Group.





Until I learned ‘when to stop’, I had many painting disasters. Now, if I’m not happy, I walk away and leave the work for as long as it takes to change direction.

I have my own collection of paintings in storage – although some hang in my home and my family members are welcome to have their choice.

There are several well known artists who inspire me. I truly enjoy the paintings of Tom Roberts and Monet.

I usually like to do some form of art each day. It may be merely reading a magazine or an art book. I also have the easel within sight all of the time so I can continue painting whenever I like. My sketch book is a constant companion.

Asking questions of other artists benefits my own progress. I greatly value understanding the emotional journey ... and enjoying the ride. ■

Pastels

Colour Burst

By Maureen Gardner



So lifelike you can almost smell their enchanting scent ... these roses rendered in soft and hard pastels invite you to treasure their colourful beauty.



STEP ONE

MATERIALS

- Sanded card (26 x 20 inches).
- Reference photographs from my garden.
- A range of soft and hard pastels in suitable tones.
- Fine sticks of vine charcoal.
- Pastel paper stumps in various sizes.
- Masking tape.
- Baking paper.

STEP ONE

My selection of colours is chosen from autumn flowers in my garden. These are set up on a plate. The colours may change as the work progresses. After taping the card to a padded board, I'm ready to start. The masking tape gives a clean edge to the finished painting and makes framing easier. A quick charcoal sketch places the flowers and helps to keep them clean and fresh.

STEP TWO

For the background, I layer a few tones. When I'm happy with the colours I push them into the card with my fingers, around the



STEP TWO



STEP THREE



STEP FOUR

sketched flowers. I am careful to keep the light in one corner. The background is very important. I like to get the shading right at this stage.

STEP THREE

At this point I am ready to start on the flowers. I concentrate on each flower

until I am happy with the result; making sure I keep the chosen colours aside for further use. While continuing with the flowers, I add some buds and leaves.

STEP FOUR

To paint the vase, I softly drag colours downwards – adding more colour as needed.

Vine charcoal finishes off the twigs and leaf veins.

FINAL STEP

When I have completed the painting, I don't use fixative. I put sheets of baking paper over the whole surface and gently press the pastel in. Any loose pastel is picked up during this process. ■

Elizabeth Guzsely Gallery

Contributed by Betty Clarke

Quality art galleries are located all over this country, hosting and promoting the works of Australia's diverse exponents of art. Artist's Palette magazine showcases a broad selection of these venues. In this Issue, we focus on Cooktown's Elizabeth Guzsely Gallery and the Cooktown School of Art Society Inc.



ELIZABETH GUZSELY GALLERY

Cooktown School of Art Society Inc operates the Elizabeth Guzsely Gallery at 125 Charlotte Street, Cooktown, in far north Queensland. This history has been compiled with the assistance of member Elizabeth Johns.

THE HISTORY OF OUR GALLERY

In 1979, Elizabeth Guzsely with several other very enthusiastic artists decided to start an art society in Cooktown.

Elizabeth was born in 1934 in Budapest, Hungary – into a family of painters, musicians, singers, actors and writers. So, from an early age, art became a way of life.

Surviving the Russian invasion of Hungary during the World War II, she gained a Diploma of Fine Art at the Hungarian National Institute, and worked as a graphic artist within the main Hungarian Military Academy – surrounded by Old Masters and teachers from the Institute. Here she perfected her skills as a painter and illustrator. Resisting the Russian domination of Hungary in the post-war years, Elizabeth immigrated to Australia in 1957 with her husband Tibor Guzsely.

After living as itinerants, in 1977 the Guzsely family finally settled in Cooktown. When Tibor became an overseer with the Cook Shire Council, Elizabeth was soon invited to join a small group of amateur painters. Little did that group know what that invitation would mean for the whole community.

In 1979, together with Vera Scarth-Johnson and their enthusiastic painting group, Elizabeth formed the Cooktown Art Society. Her considerable art skills and experience were acknowledged when she became the Society's first art tutor.

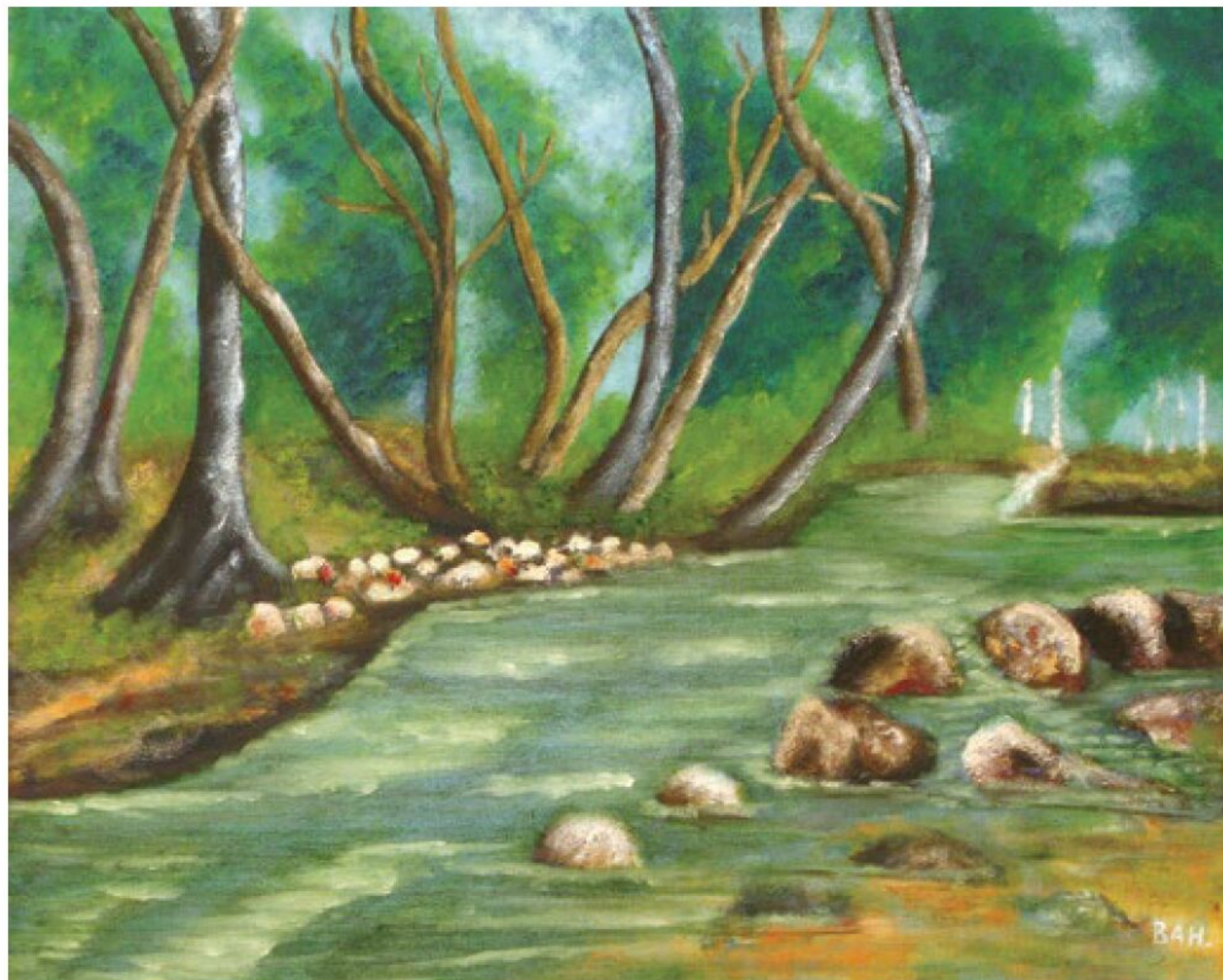
Trevor Maudsley, a local Cooktown artist of some renown, said: "I had a great respect for her always, because she had so much knowledge."

He noted that she always urged the group to be better, to raise standards higher.

Another local artist, Olive Wilson, recalled that Elizabeth shared her expertise unstintingly, opening up her home for the artists regularly and participating actively in field trips into her beloved Australian bush. Elizabeth demonstrated her expertise in a range of genres, and in her portrayal of the bush sought always to capture that special diffused light of the Australian landscape.

Various venues around town were utilised for the classes but Elizabeth had a dream of a dedicated gallery space to showcase the works of members and local artists. The small determined group of artists worked hard to raise sufficient funds to achieve this seemingly impossible goal. A bank account with seven shillings and sixpence was opened and fundraising started in earnest. Membership drives, raffles, cake stalls and fetes were held throughout the years. Finally, in 1988, due to the generous support of the residents and the business community of Cooktown, and a Government grant providing one dollar for each dollar raised by members, the art gallery was officially opened in the centre of town. The gallery was later named the Elizabeth Guzsely Gallery in Elizabeth's





memory and in recognition of her legacy to the Society.

WHO ARE WE?

The Cooktown School of Art Society Inc is a community based non-profit organisation, whose members keep the gallery operating by working on a volunteer basis. They operate the gallery six days a week, hang exhibitions, and help with maintenance. The Society wants to provide the opportunity for members to discover 'the artist within', by the sharing of ideas amongst new friends; by experimentation and discovery; and most of all by just enjoying themselves.

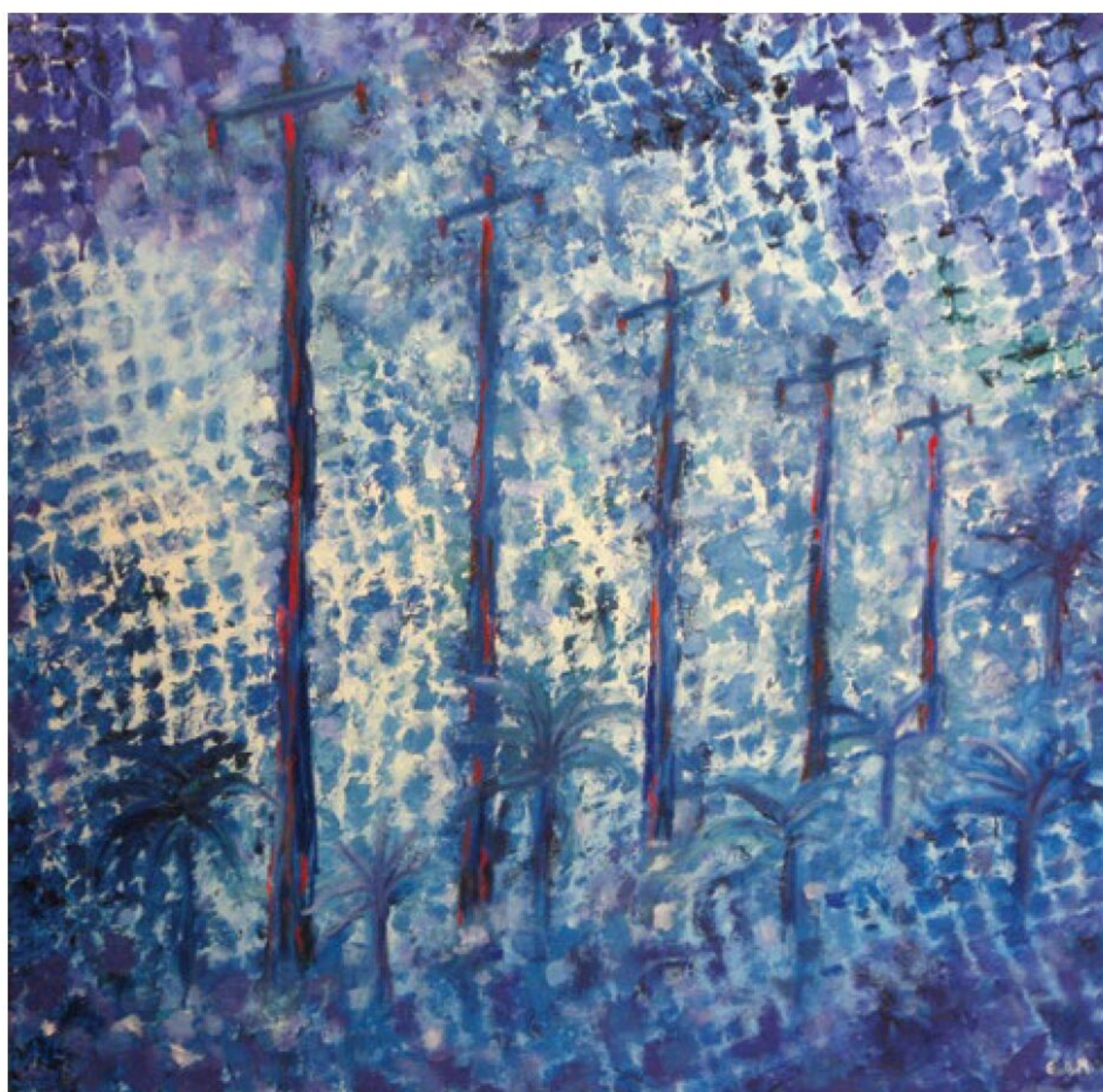
The main event for the gallery is the Cooktown School of Art Society Annual Art Exhibition. Works in all art media are accepted, provided they meet the established criteria of the Board and members. This year celebrated the Society's 30th Annual Art Exhibition and also recognised the 20th anniversary of the building and the gallery's opening.

In 2007, the inaugural Cooktown Art Festival involving artists from the whole of Cook Shire and surrounding communities took place. This involved artists, musicians, poets, sculptors, potters and drama groups; and encompassed people of all ages. Held in 11 different venues in Cooktown and supported

by Cook Shire Council and the Queensland Events Regional Development Programme, it was a great success and will now be held biennially – with the next occurrence being 14, 15 and 16 August 2009.

WHAT ARE OUR GOALS?

Our aim is to expand and promote opportunities for all artists in Cooktown and the surrounding area and our vision for the future includes improvements to the gallery. To this end we hope to add additional working space for artists and workshops while expanding the gallery. We aim for more art workshops, plein-air painting, art lessons and art events throughout the year. The overall plan is to



promote our profile through a variety of exhibitions and by working with our community to gain recognition at a local, State and national level.

Our involvement in the Cook Shire Annual Agricultural Show is an example of working closely with the community. Here we assist Cooktown Council in setting up the art section and providing judges.

We believe in nurturing the creative endeavours of the younger members of our community as well as raising community awareness of the importance of art in society.

In conjunction with Community Health, we also open the gallery to aged and infirm residents – by regularly inviting them to enjoy a special viewing of each new exhibition.

We are happy to pass on to our members any community requests involving art work. Past members painted the mural for the interior of our local RSL Club, and we have been asked to provide an additional mural for the outside of their new building. In the same vein, past members illustrated the Cooktown Writers Group publication of short stories and verse, and we have been approached to do the same for their current edition.

Our website at www.cooktownart.com.au and/or www.cooktownart.com is a new venture. When it is fully developed, we will use the website to promote local artists and market their work.

In creating a web presence for the Cooktown School of Art Society Inc we are seeking to attract more buyers and people interested in art, as well as those who may assist us to build extensions to the gallery by donating funds.

As we are just beginning our online marketing strategy, the website currently has a simple layout with basic information. Society member Faye Pini is our 'webmaster'. Please visit the website and check it out.

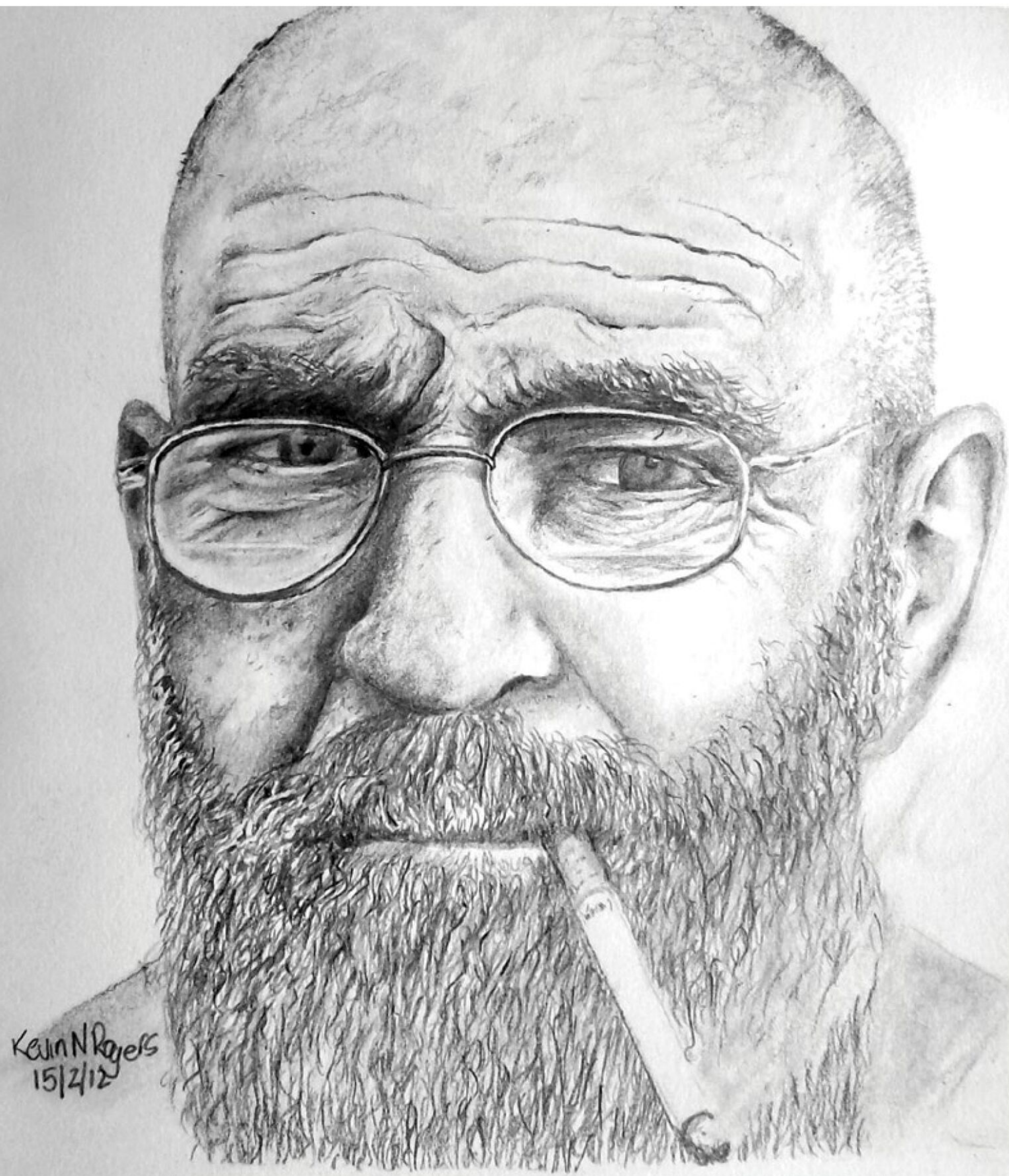
The Elizabeth Guzsely Gallery can be contacted by telephone on 07 4069 5322. ■



Kevin N. Roger

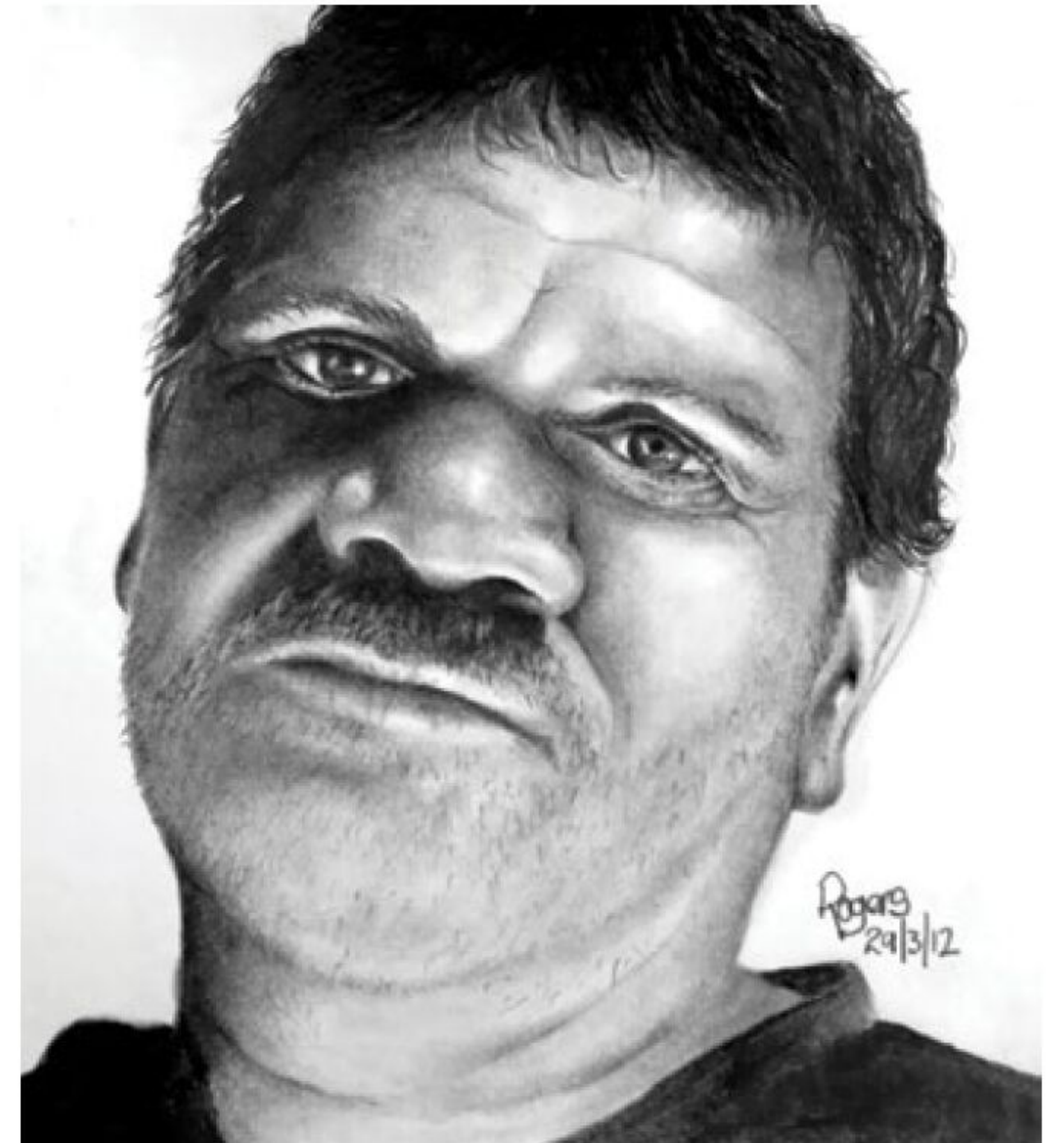
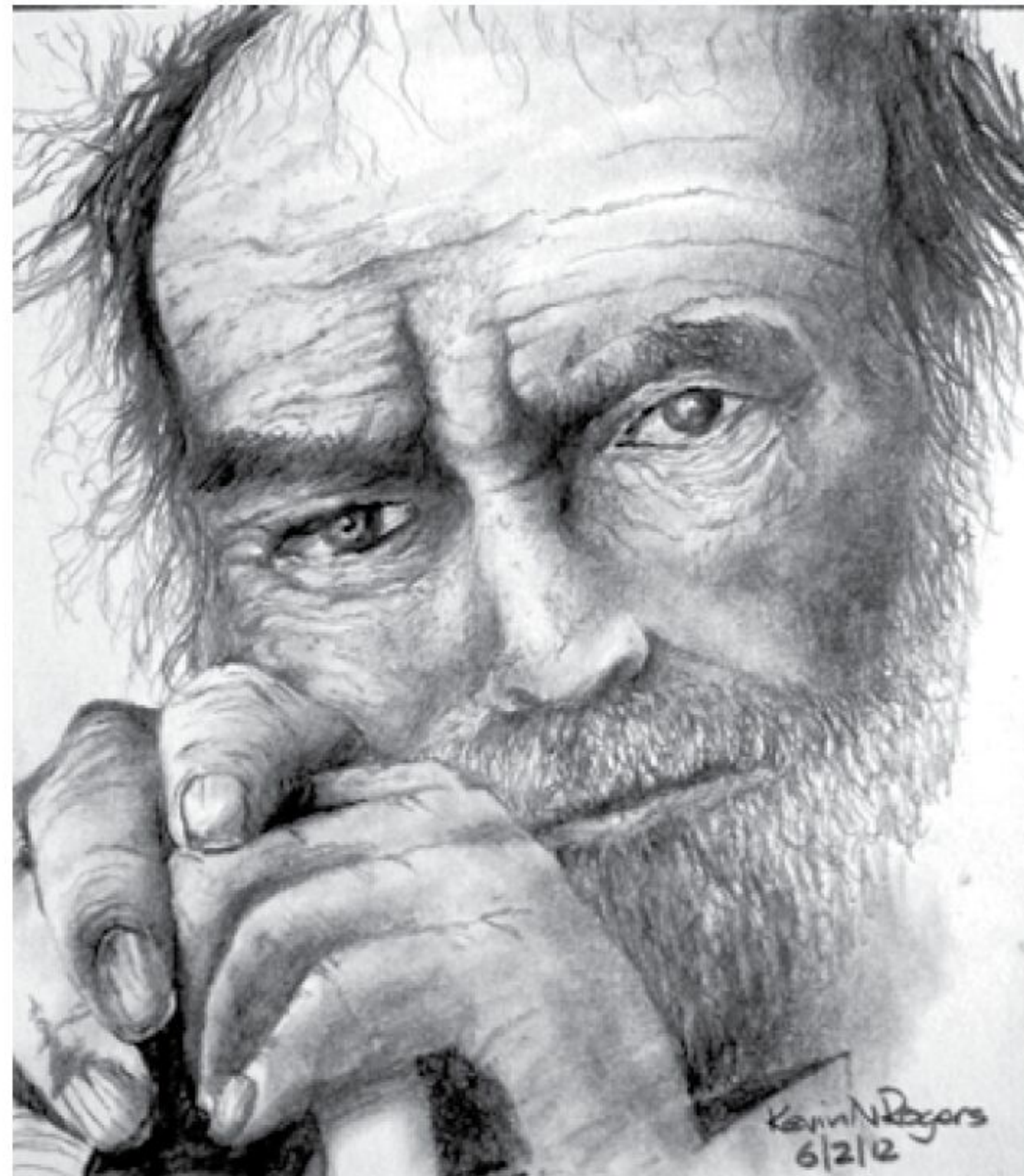
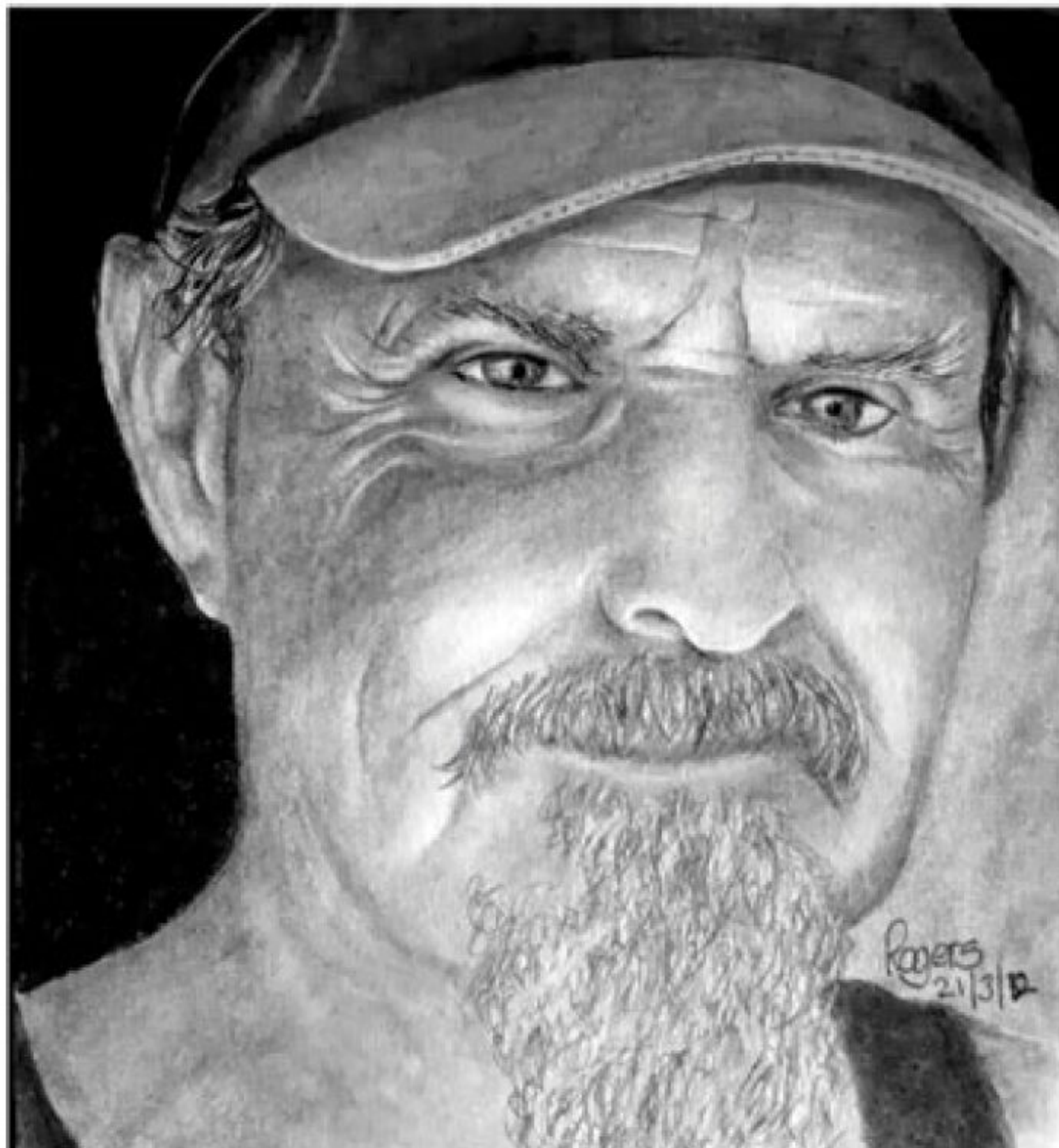
Back to the Drawing Board

Kevin gives some wonderful tips on getting back to the basics.



We all have fond memories of drawing on scraps of paper when we were kids. Smudging those messy oil crayons around a giant sheet of butcher's paper drawing Mum, Dad and your brothers and sisters in front of that square house with the mandatory smoke billowing chimney was where it all started. It was here and throughout school that most young artists were inspired enough to pursue art as a career. Some of us loved those art classes where others loved mathematics and chemistry. But once the call of art is heard, it is nigh impossible to deviate from that calling.

To be a good artist I believe one must be able to draw proficiently first and those skills need to be honed on a regular basis; pulling them out of the cupboard and dusting them off so to speak. I do not agree with some art instructors who say you do not need to be able to draw well to be a good artist. It would be like owning a Ferrari without having a driver's licence. I believe an artist must be able to draw perspectives and understand the basic principles of anatomy etc before painting, as I have tried to get exact perspectives with a paintbrush only and 90 per cent of the time, I have failed. I must pre-draw my paintings with a pencil first and most times I will do three or four drawings prior to painting



so I get my composition and tones right before touching the canvas.

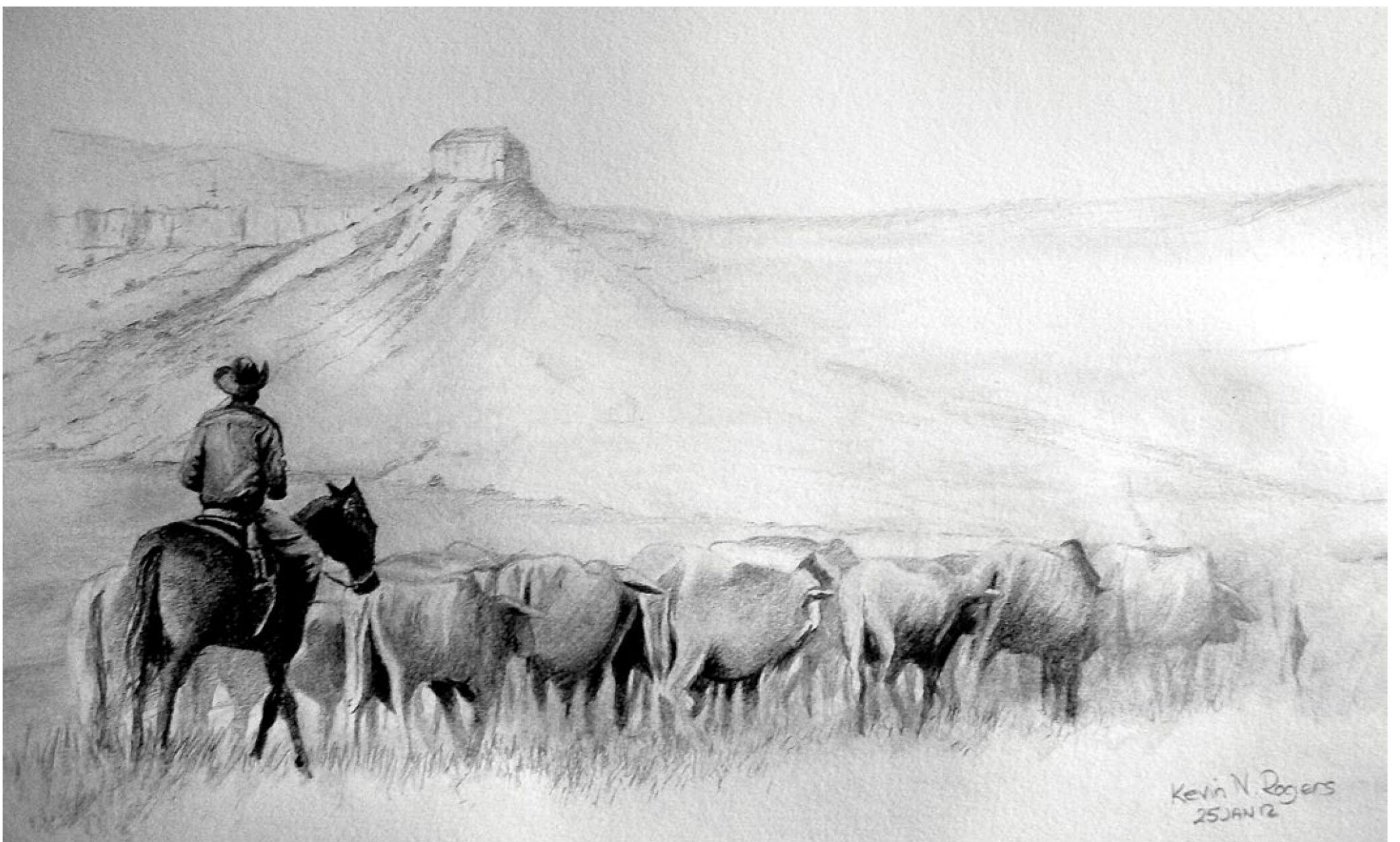
Not only do we need to re-evaluate our skillset, but we need to integrate new technologies and products into our arsenal. One such product I have found to be cutting edge for artists is the Zest-it product range. They have revolutionised drawing by inventing a liquid which when used with a Tortillon or Blending Stump has an amazing ability to blend tones perfectly. They also make products for oil painting and are working on a

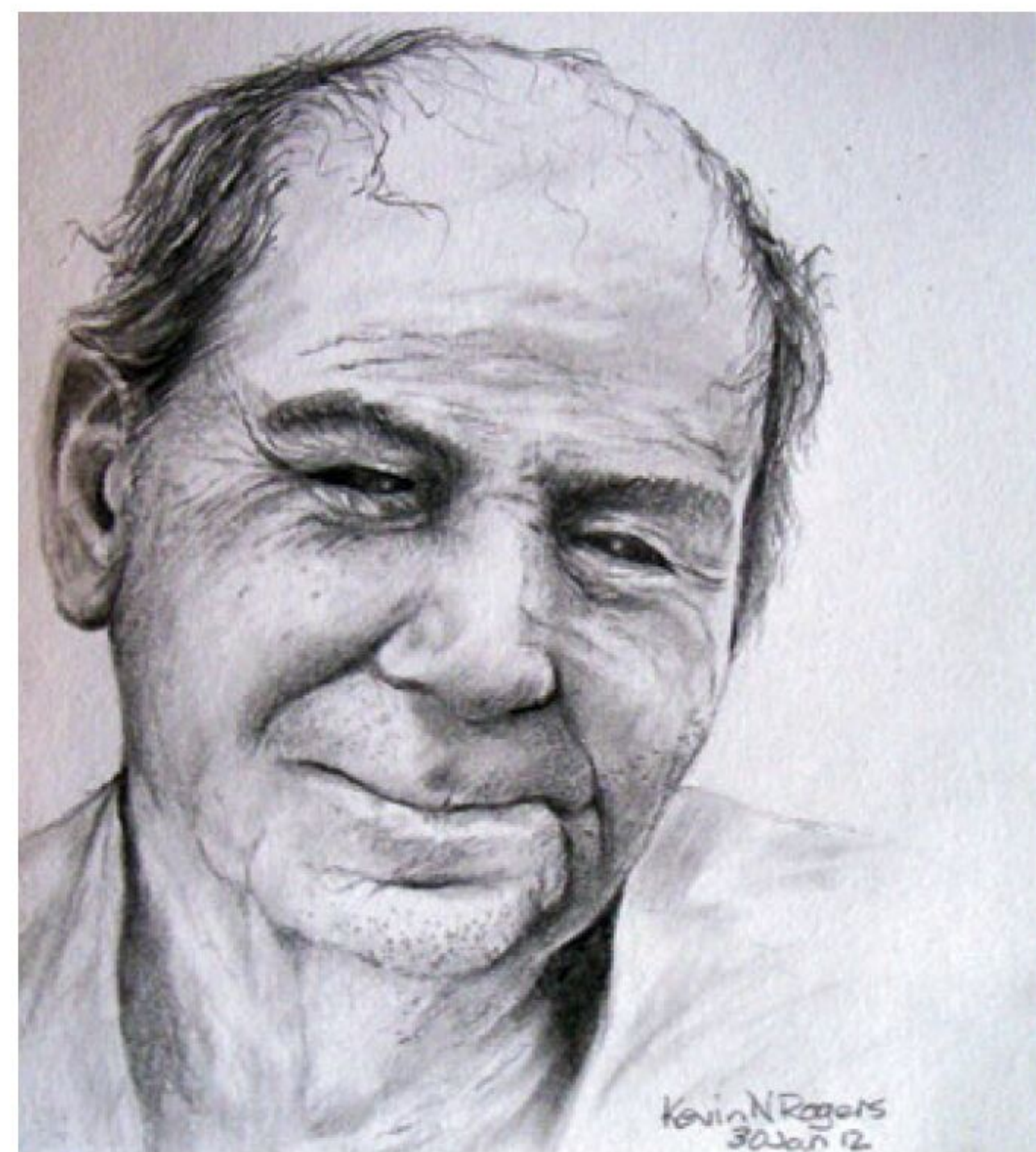
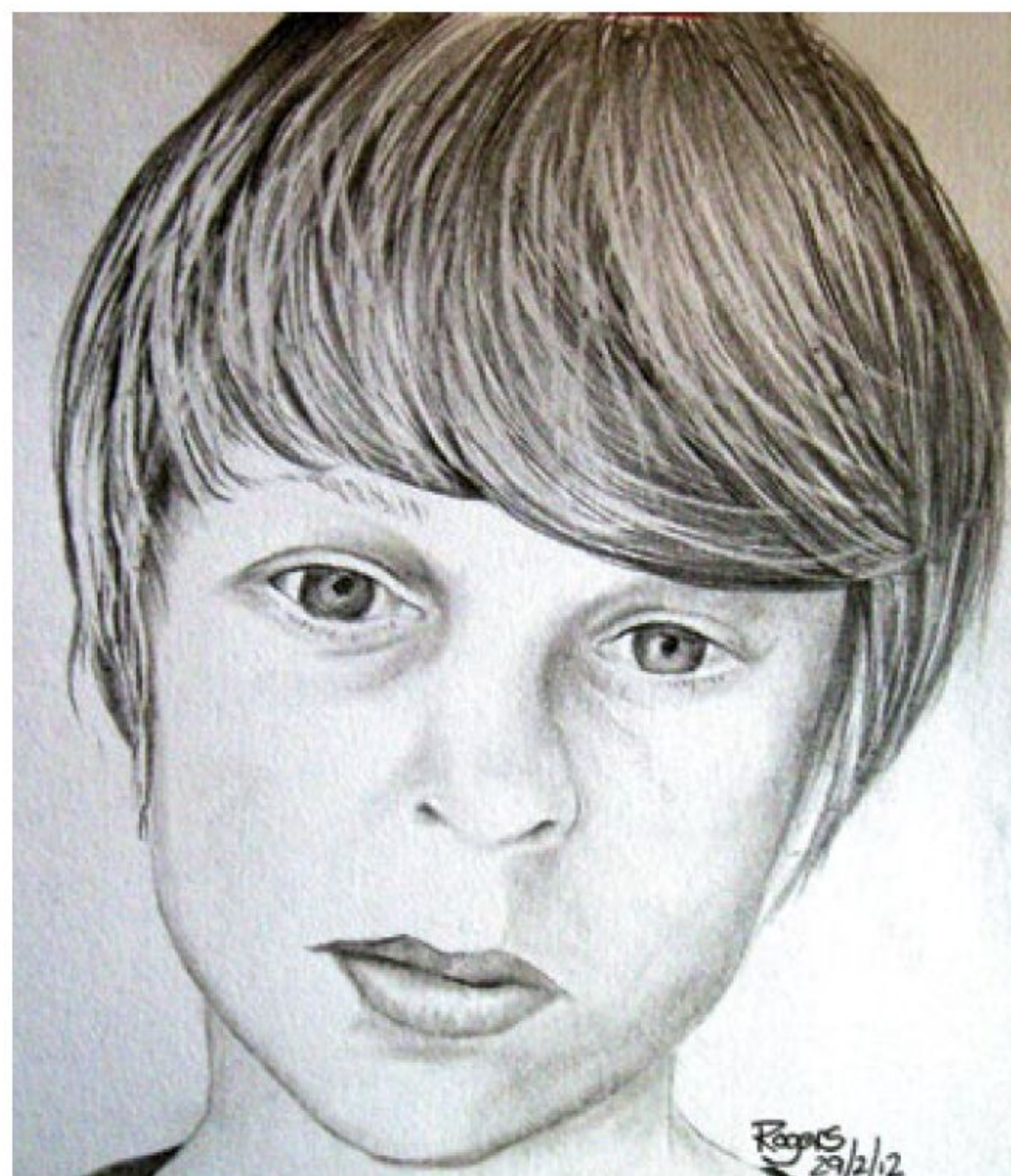
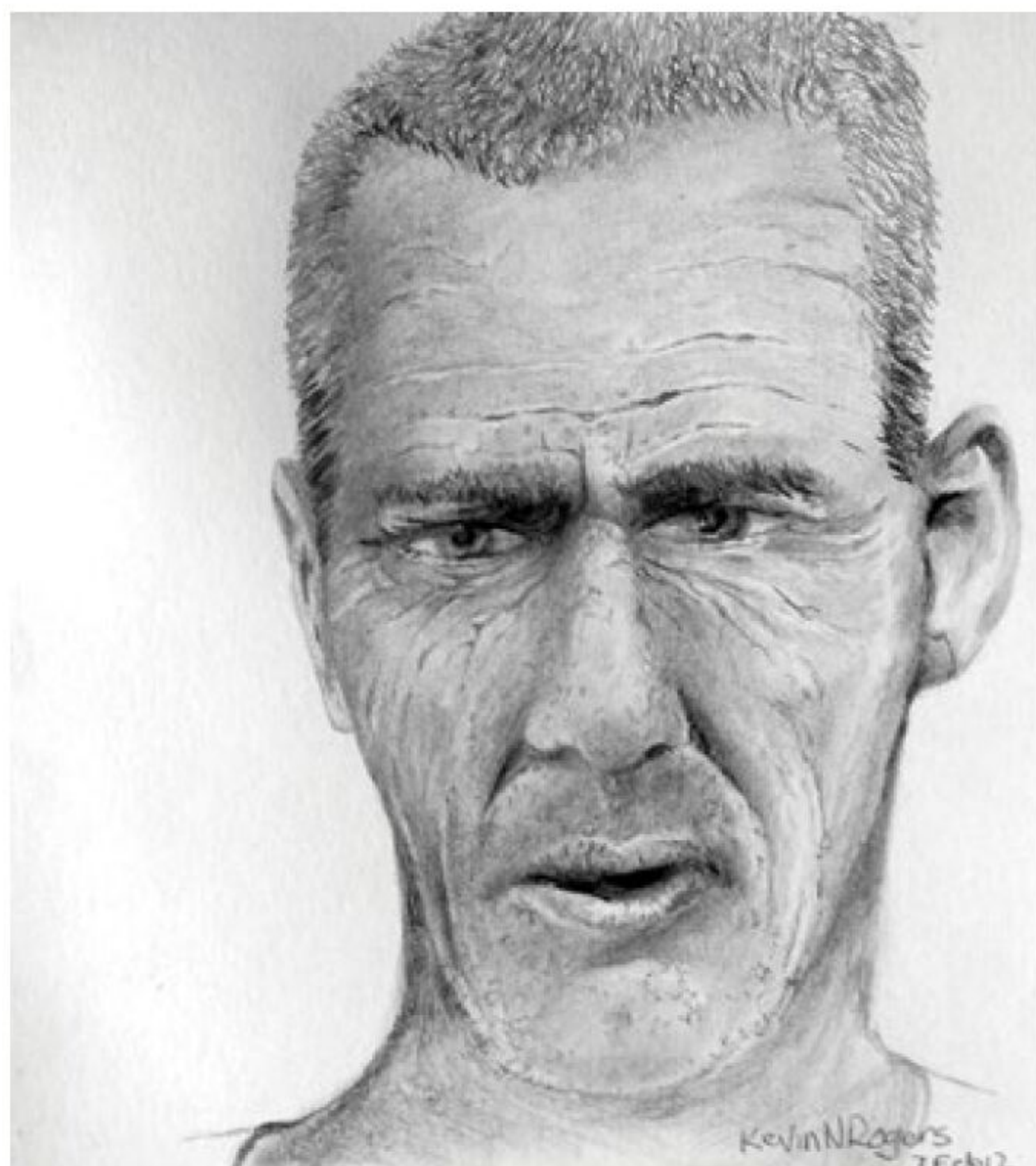
product to enhance acrylic paints.

It is hard to pull yourself away from the wonderful world of colour and that feeling of laying paint down on a canvas is hard to leave and go back to a pencil and paper... but don't despair, the feeling of that pencil lightly building up a tonal base on a sheet of paper still holds an addictive charm and not only that, but the portability of the skill is also a drawcard ie, you can sit in a café, railway station, bus stop or anywhere and pull out your pencil and paper and off you go. This is

how the Masters used to do it. Masters like Pablo Picasso, Monet and Van Gogh were all amazing traditional artists before they found their own styles, but all three of them were advocates for excellence in drawing.

I live in the tropics 600 kilometres south of Darwin in a little village called Daly Waters with a permanent population of five people so the only thing that changes in my life is the visitors to this tiny township. From November to April the weather is unbearable without air-conditioning.



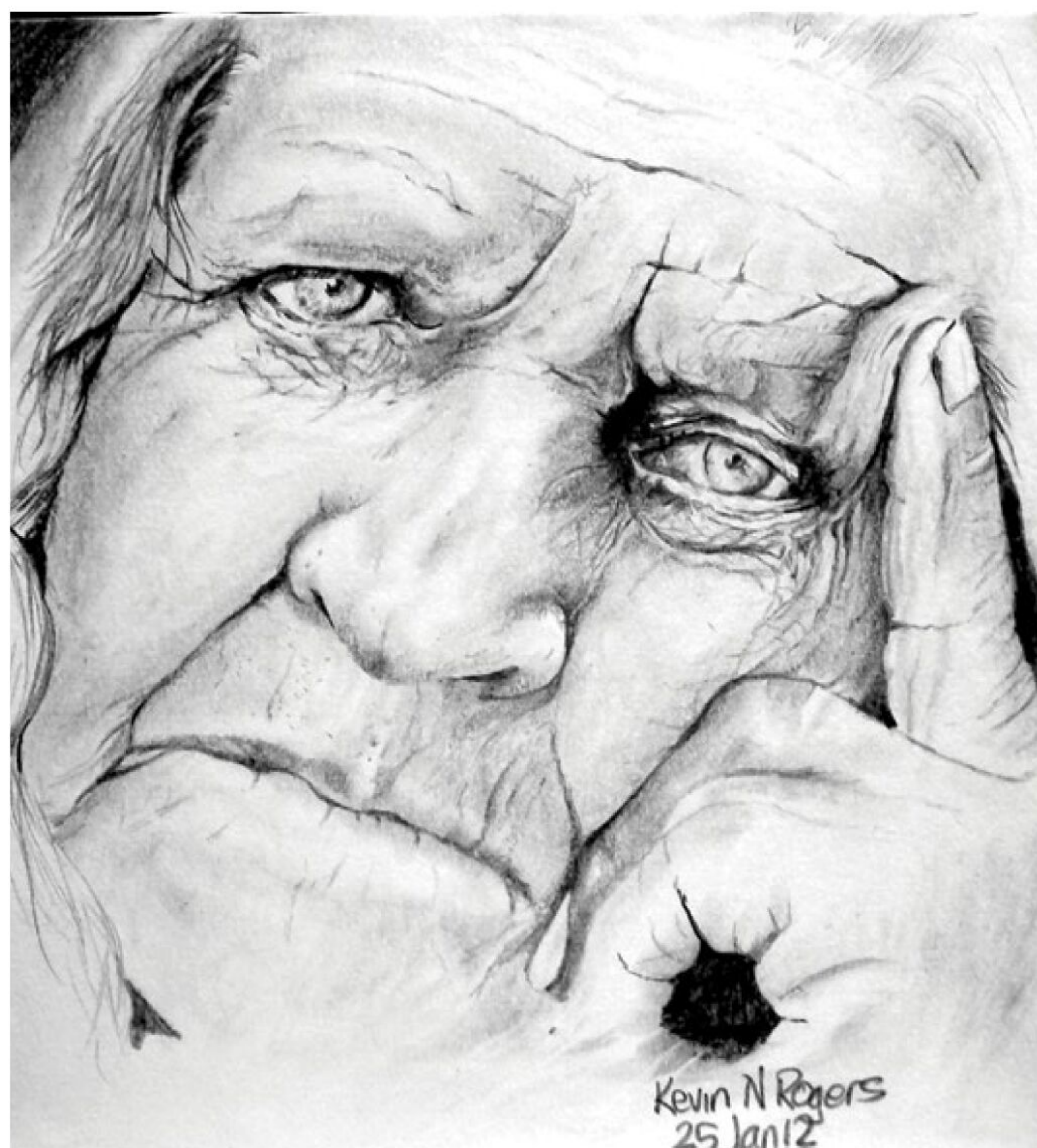
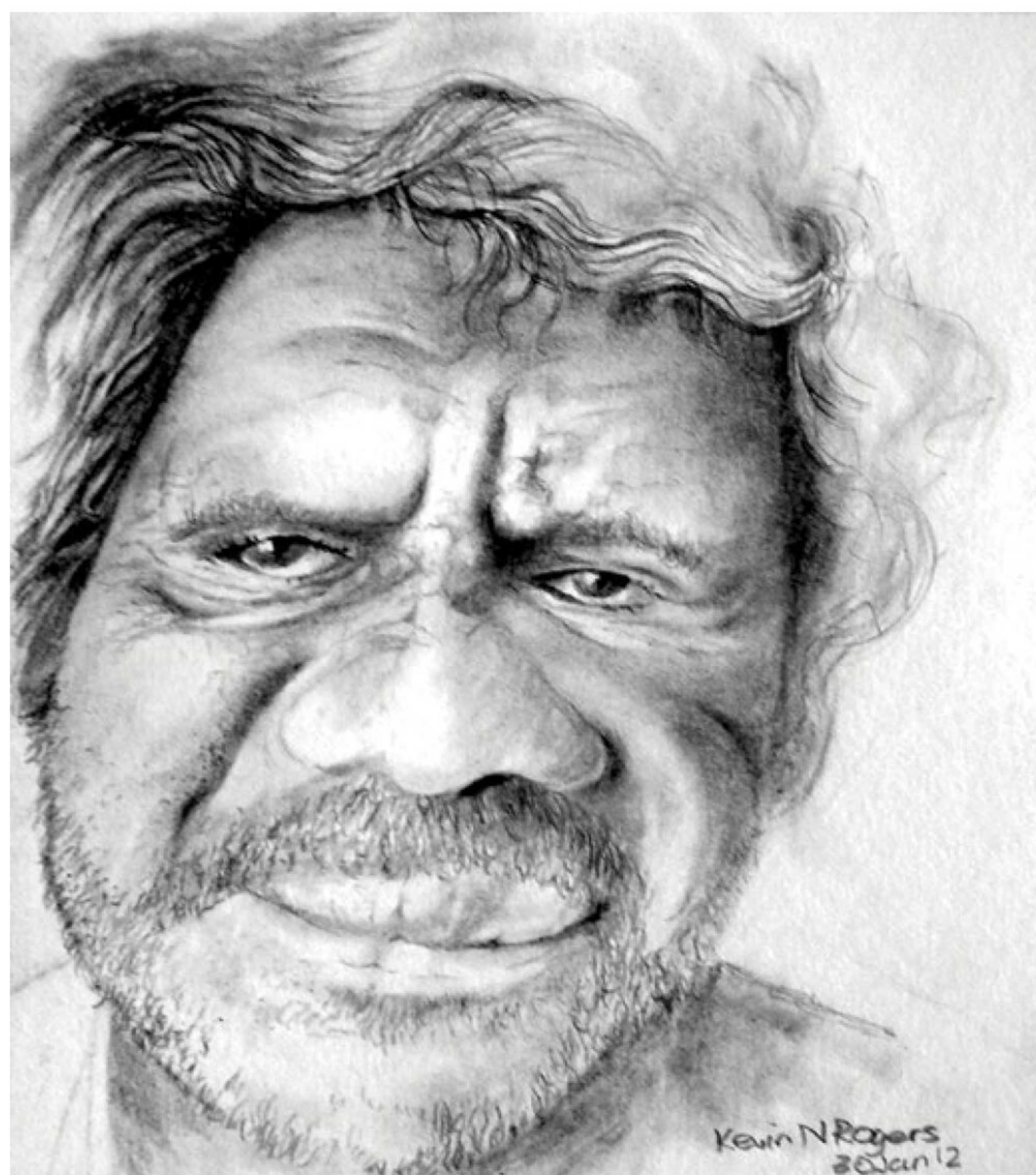


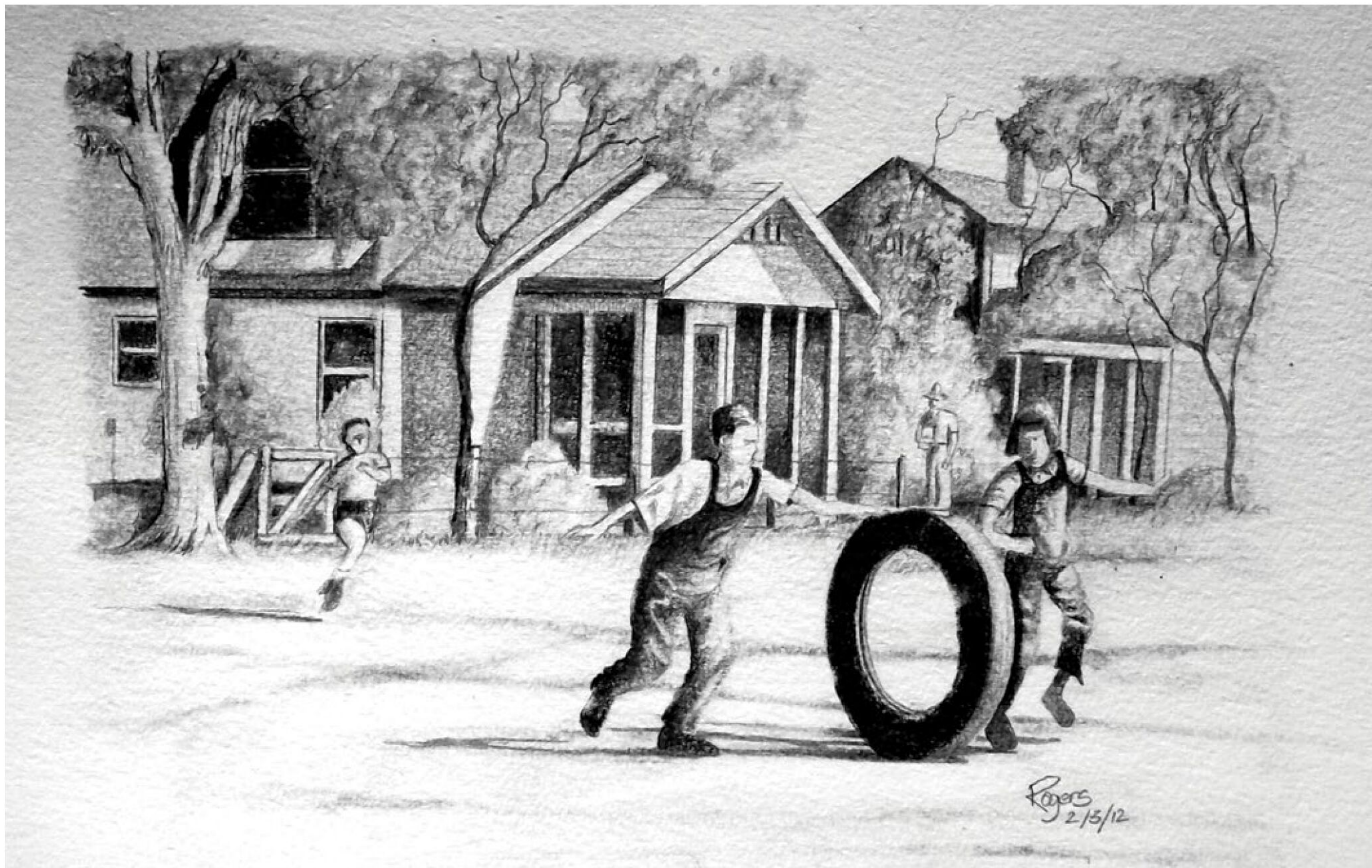
The build-up to the 'Wet' is from September to December and in the daytime temperatures reach around 45-50 degrees Celsius until the rains come. It is not uncommon to have temperatures of 54 degrees around 4pm each day during this period. So, why have I just bored you with the local weather report? Well, during this build up and through summer it is almost impossible to paint with acrylic, even Atelier Interactive paint tends to dry very quickly, not only that but where I paint is in a 20 x 10 metre studio which is almost impossible to cool down. So I retreat

to the comfort of my air-conditioned home and change my artistic pursuits to watercolour painting and drawing. I have found this diversification very satisfying because by the time winter comes around I am champing at the bit to get back to acrylic painting. It is a very pleasing cycle of life.

So here I am in my nice air-conditioned room and wanting for inspiration as the Katherine Prize art competition is looming on the horizon. Artists are only allowed to put two entries into this annual prize and I only have two months to come up with a one-metre painted masterpiece

(remembering I can only paint between May – August each year) for the big night in July each year. So what is my second entry going to be? ... It must be a drawing but what? I started doodling and came up with the inspiration of drawing 36 pencil portraits of people in the Northern Territory to place into a frame 1m x 1m. Last year I received a highly commended and sold a painting for \$1800 which inspired me to do better this year, so in order to do that I had to go 'back to the drawing board', and by doing this, it has motivated me to become a better artist.





I have found two inspirational books which are a must for any artist when it comes to back to basics stuff. They are “What Painting Is” by James Elkins and “Carlson’s Guide to Landscape Painting” by John F. Carlson. Both these books illuminated my perception of people, objects, nature and art. Little phrases like “you must paint the message you want to portray to the viewer”, and “what are you trying to tell the viewer?”. This taught me that rather than replicate an image you must tell a story first, as most art buyers want the story first and foremost ... I suppose what you are doing is selling the sizzle not the sausage. I had to sit back and let this statement sink in, and eventually it did. So you see, sometimes by going back to basics you can stimulate artistic thought, because I am sure as an art student you had a couple of sick days and missed a couple of very pertinent statements like this.

So my basic drawing kit is as follows:

A pencil wrap (36 pencil capacity). These wraps have little pockets for erasers and small pencil sharpeners

etc and they have a strap to keep them all in place. I keep a supply of at least four pencils of each grading.

Make sure you have a quality pencil sharpener. I recommend the A5 Helix sharpener as they have five settings and give the pencil a wonderful long lead with amazingly sharp points.

I have a small stock of kneadable erasers but I much prefer to use the Faber Castell Dust-Free eraser, so I have a stock of at least six of these. I use one for blending so it has a soft rounded corner. The second one has a sharp corner which I keep sharp by slicing a fine edge off the end of the whole eraser. This gives me the ability to remove small amounts of graphite in detail. The other four erasers can be moulded to your own taste.

Only ever buy good quality cartridge paper which is acid free and has a minimum weight of 150gsm.

Once the drawing has been completed I put it in a plastic wallet but firstly I spray it with workable fixative from Westart.

These items are just so portable so I take them everywhere in my little backpack. Because I have a pencil

wrap I can be a little more robust in my handling of the pencils as I know they are protected. If you do not have access to the pencil wrap then you can use any old box or fishing tackle box so long as you wrap your pencils in bubble wrap or equivalent. I like to keep my drawing sheets separate in a clear plastic wallet which I attach to a foolscap clipboard. I just take the sheet out and put it on my clipboard which gives the paper a more solid backing than leaving the sheet in its pad.

You can make your own Tortillons at this website: <http://monologues.co.uk/Portraits/Tortillon.htm>

and the Zest-it range can be found at: <http://www.zest-it.com/products.htm>

. I recommend you visit these sites if you are keen on improving your drawing skills. Furthermore there are so many drawing and painting tutorials on YouTube and many free PDF downloadable files regarding basics in art, so do your art a favour and hang up your paintbrushes for a while, make yourself a cuppa and start drawing family portraits and the world around you in pencil ... you won’t regret it!

Cheers. ■

Pencils

Jane

Captured in pencil, this monotone portrait is a delight.

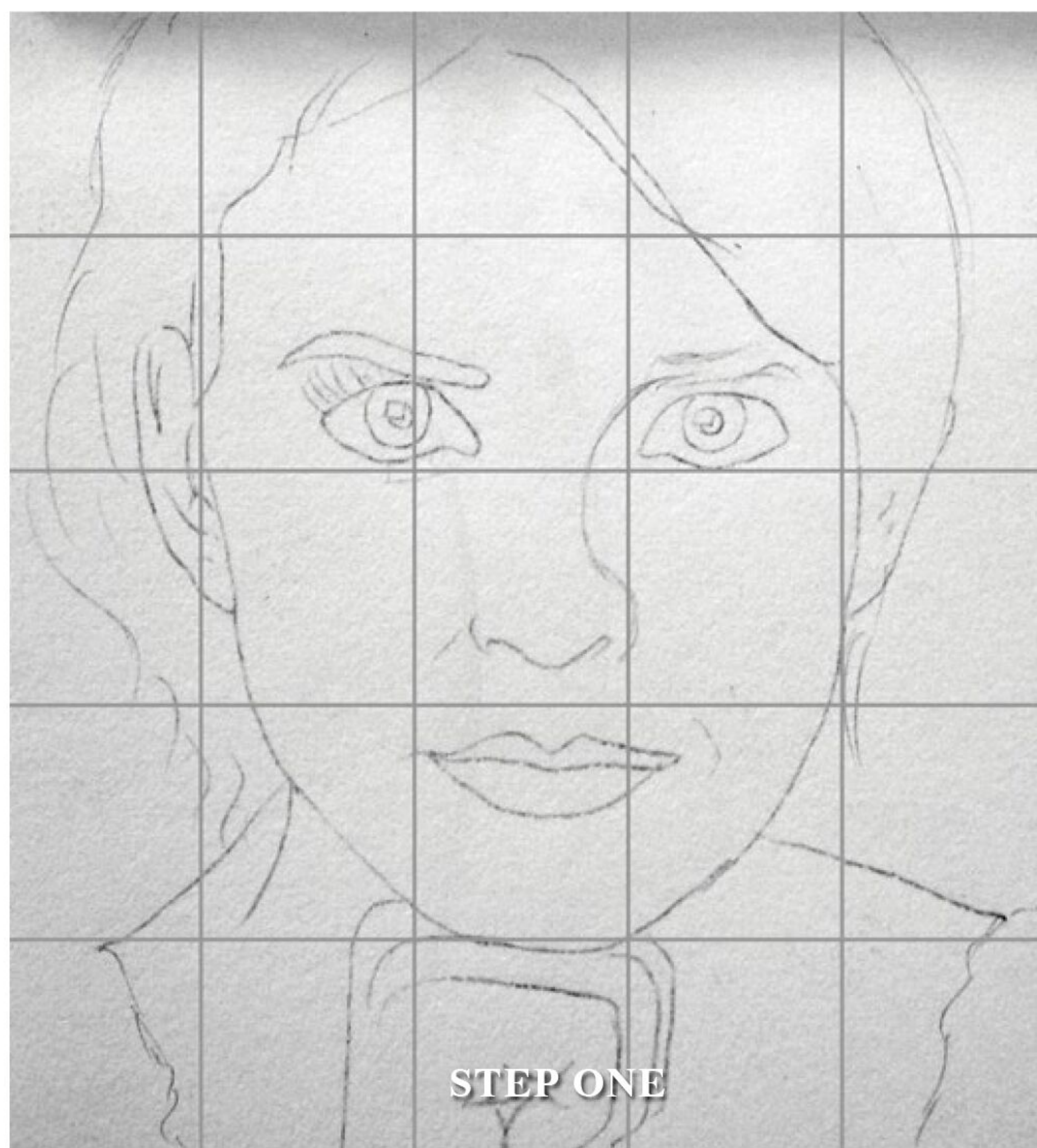
By Kevin N. Rogers



All artists need to be able to conceptualise their final work in their mind. To ensure your compositions are correct you need to be able to draw well enough to ensure your perspectives and tonal variations are true. I have hung up my brushes for the past two months and reverted to the world of

MATERIALS

- 150gsm Acid free drawing cartridge
- Pencil grades: 2B, HB, F & 2H (6B used for graphite powder supply)
- Faber Castell Dust-Free Eraser x 2 (1 for blending and 1 for)
- Zest-it (Pencil Blend)
- Zest-it (Blending Sponge)
- Tortillions x 2 (1 small and 1 medium)

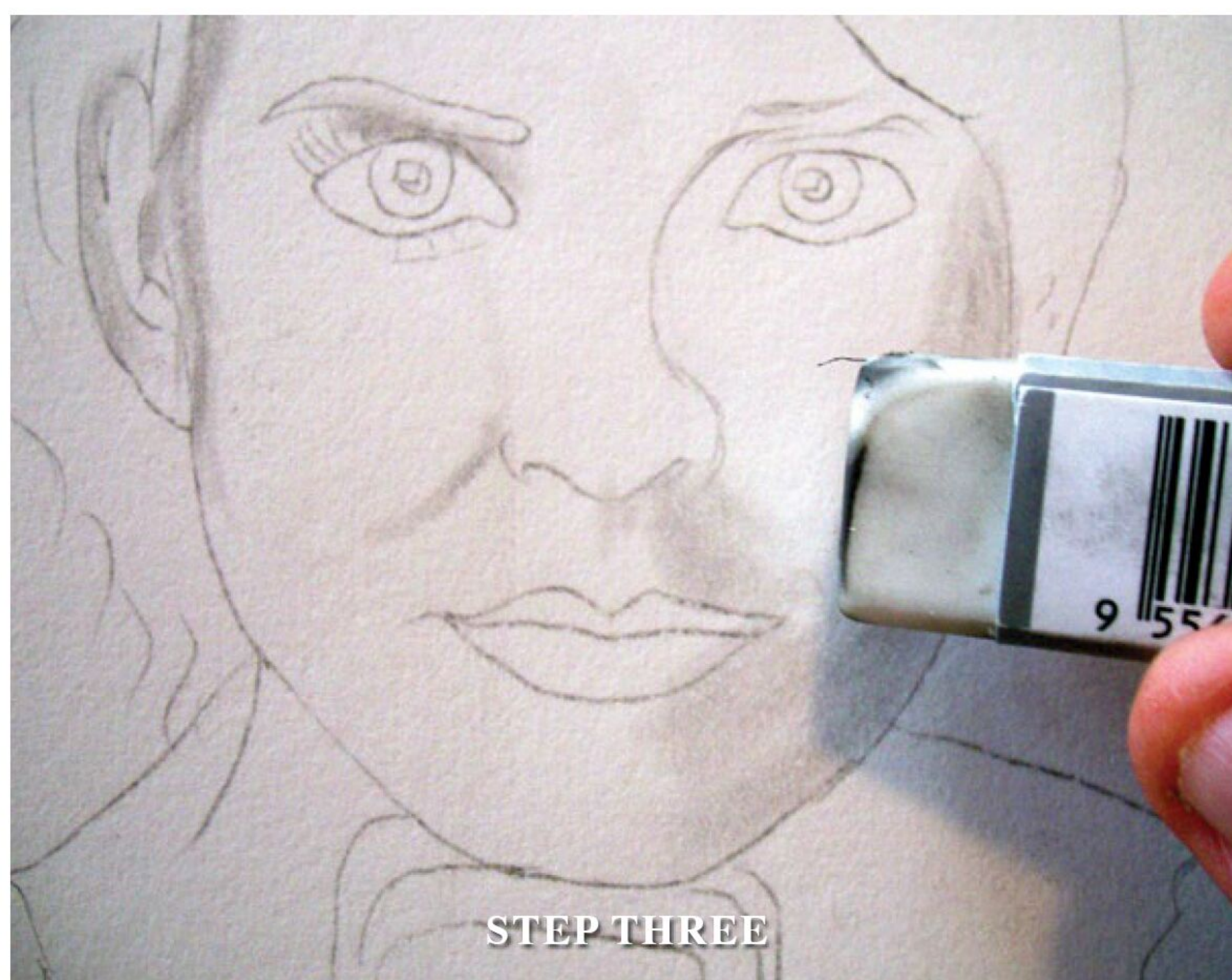


monotone; re-honing my drawing skills to speak. I have commissioned myself to draw 36 portraits in pencil before moving back to the canvas and splashing the paint around again. This should act like changing the oil in a car before driving off again.

To ensure I had quality equipment I went online and purchased a good

set of Faber Castell drawing pencils (4H to 8B), an A5 Helix Pencil Sharpener which I believe is the best in the marketplace, a Faber Castell Pencil wrap which holds 36 pencils, assorted erasers and a small pencil sharpener. I bought two kneadable erasers but with the portraiture work I am doing, I find the Faber Castell

Dust-Free Eraser the best one for the job (I use one for blending the graphite powder from the 6B pencil and one for actual erasure work). To get my supply of graphite powder I rub my 6B pencil on paper then lightly move my eraser back and forth across the paper to 'pick up' some graphite powder for blending.





STEP ONE

After choosing your photograph for the portrait, print it out and draw in the five by five square box grid over the photograph. Duplicate the grid onto your cartridge paper. Draw in the rough outline of the face to ensure the proportions are correct. Use a 2H pencil for this but not too heavy as 'H' pencils tend to leave dents in the paper when you erase the lines.

STEP TWO

Erase the grid lines with an eraser and touch up the areas where the eraser removed components of the drawing

STEP THREE

At this stage I scratch some graphite powder onto a sheet of paper by rubbing a 6B pencil across the paper slowly building up a 'pile' of graphite. When this has been done I then rub my Dust-Free eraser into and across this pile picking up graphite as I go. I then gently use my eraser as a drawing implement by placing the facial shading in place.

STEP FOUR

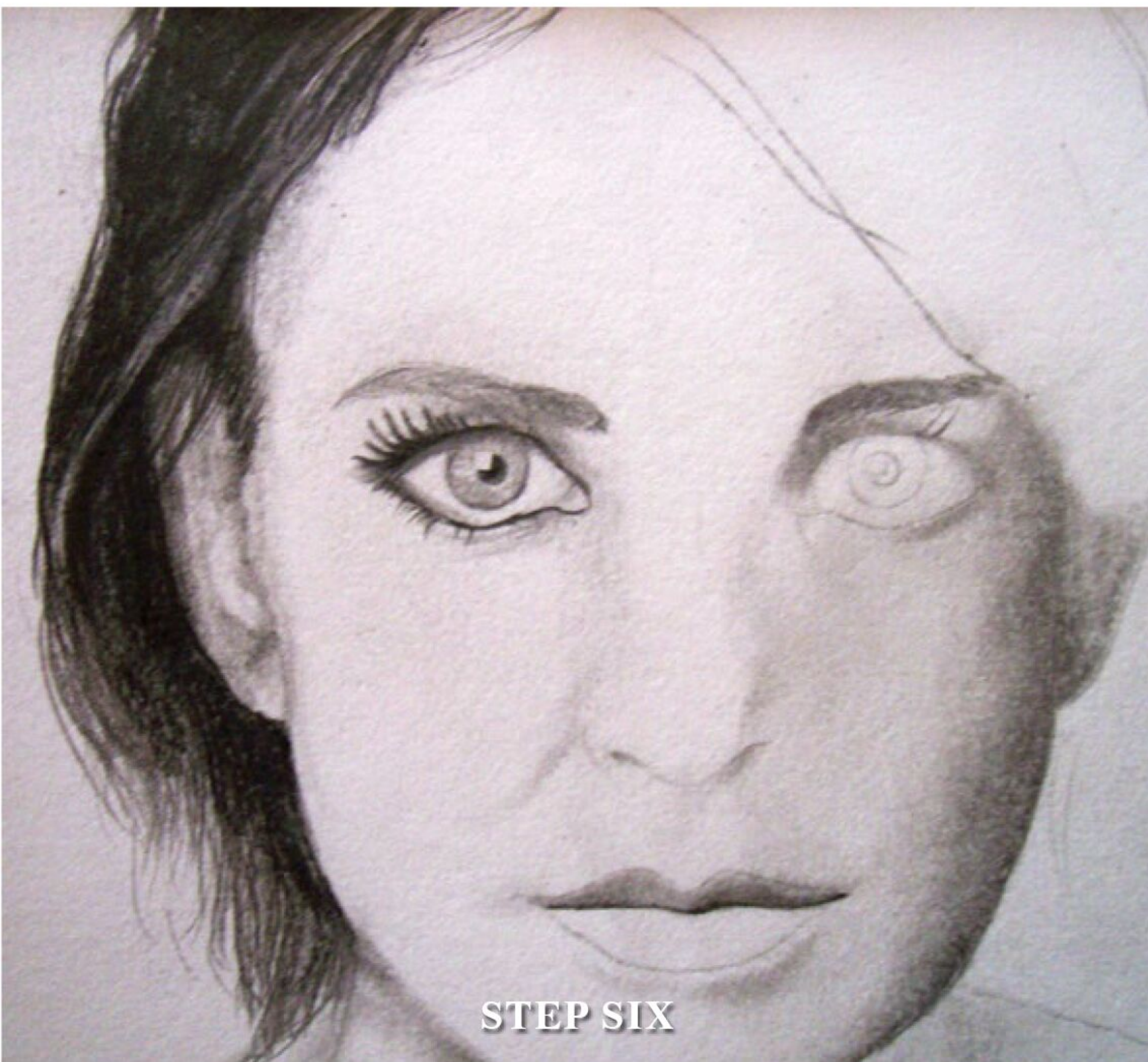
This is where my Zest-it comes into play. I ensure my Zest-it sponge is moistened (if it isn't just add 5ml to the sponge) and my Tortillons are ready. These Tortillons or Blending Stubs with Zest-it give the sketcher a powerful combination when it comes to perfect blending. So, here I dip my Tortillon into the moist Zest-it sponge and start blending the shadows put down in STEP THREE. Keep dipping and blending until you see the facial dimensions appear.

STEP FIVE

If you are right-handed, always start your drawing on the left side of the paper and vice versa for molly dookers. This will ensure you do not drag your hand across already completed pencil strokes. I always start with the hairline and work across the face from there. Hair most always has a shine in it so to make this appear, I use the clean sharp edge of an eraser and flick it through the dark pencil marks to remove the graphite, leaving

ARTIST'S HINTS AND TIPS

- Always buy quality pencils and get to know your B, F and H ratings.
- I recommend at least 6 Faber Castell Dust-Free erasers.
- Over the years I have never had an ounce of trouble with the A5 Helix Pencil Sharpener.
- Never buy paper less than 150gsm.
- Always put down a lighter grade pencil first as it is easier to darken an image than lighten it.
- Look after your pencils by packing them in either a wrap or a tackle box with bubble wrap as there is nothing worse than sharpening a pencil with broken lead segments every 3mm or so.



STEP SIX

lighter strips on the paper. When you draw hair your pencil must be sharp so as a hint I tend to roll the tip of the pencil around which gives me a sharper point on the other side. I do this until I need to use my A5 Helix Pencil Sharpener again.

STEP SIX

Begin to detail the eyes. This will make or break your drawing so I recommend going in light and by this I use my 2H pencil and gently build up the shaded areas until I am satisfied with the way the eye looks. If you go in with a HB pencil or softer and make an error, then it is very difficult to erase the mistake, so build up with the 2H and be patient with it. I also start drawing the lips in at this stage, remembering to work from left to right (for right-handers). At this stage I lightly draw in the right eyebrow to ensure there is a balance across the eye line.

FINAL STEP

With the main facial features in place now, I stand back and to get an overall feel for the portrait. It is here I use the sharpened eraser to highlight hair and shines on the skin. I also touch up with my Tortillon and Zest-it to ensure there are no sharp delineations in the blends. The drawing is now complete. ■

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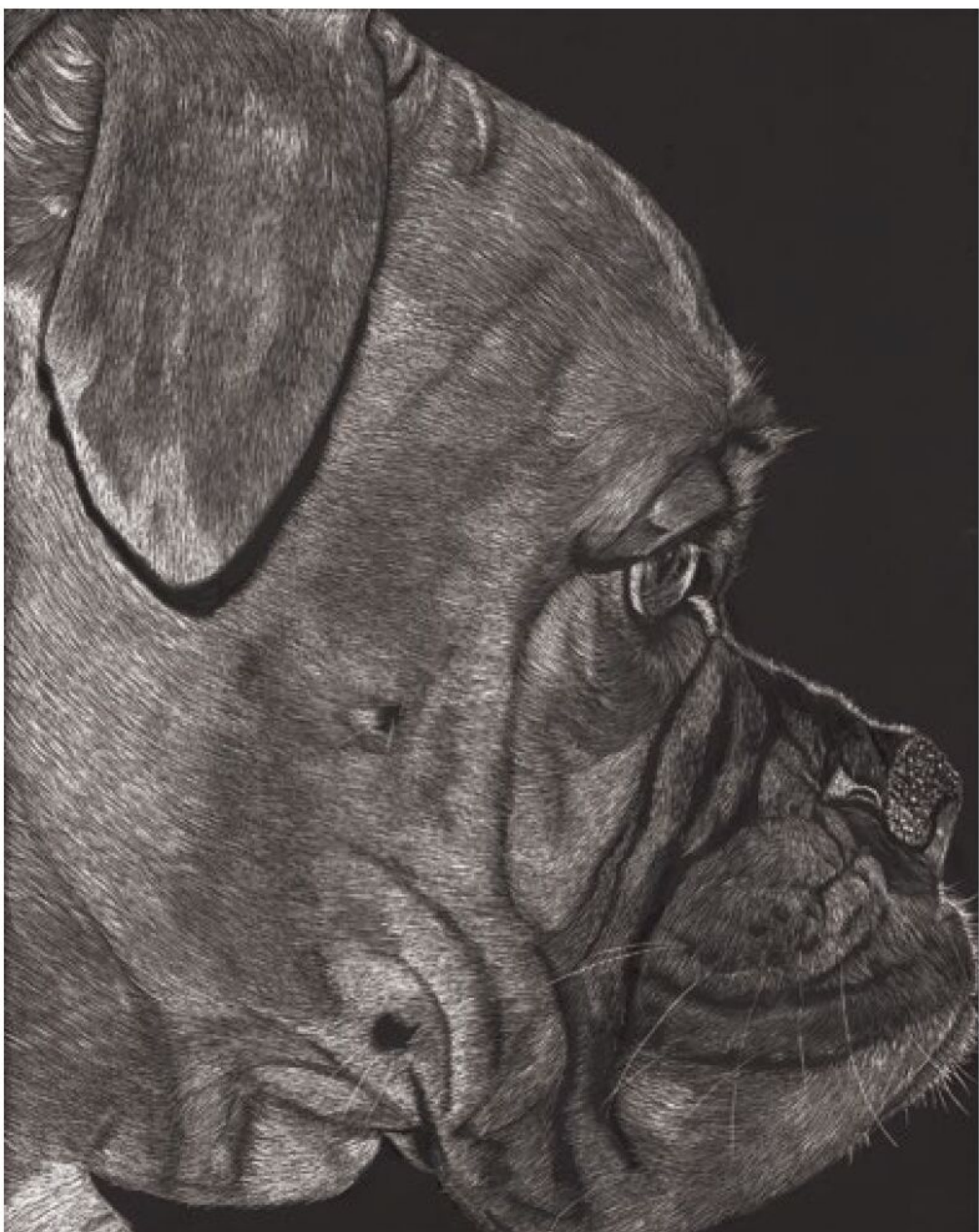
Judith Edwards-White

The Pleasure of Creating

By Judith Edwards-White



Photography plays a very important role in the artistic inspiration of this talented lady. She rarely goes anywhere without her camera, and she invariably sees something she can photograph for reference for a new work of art.

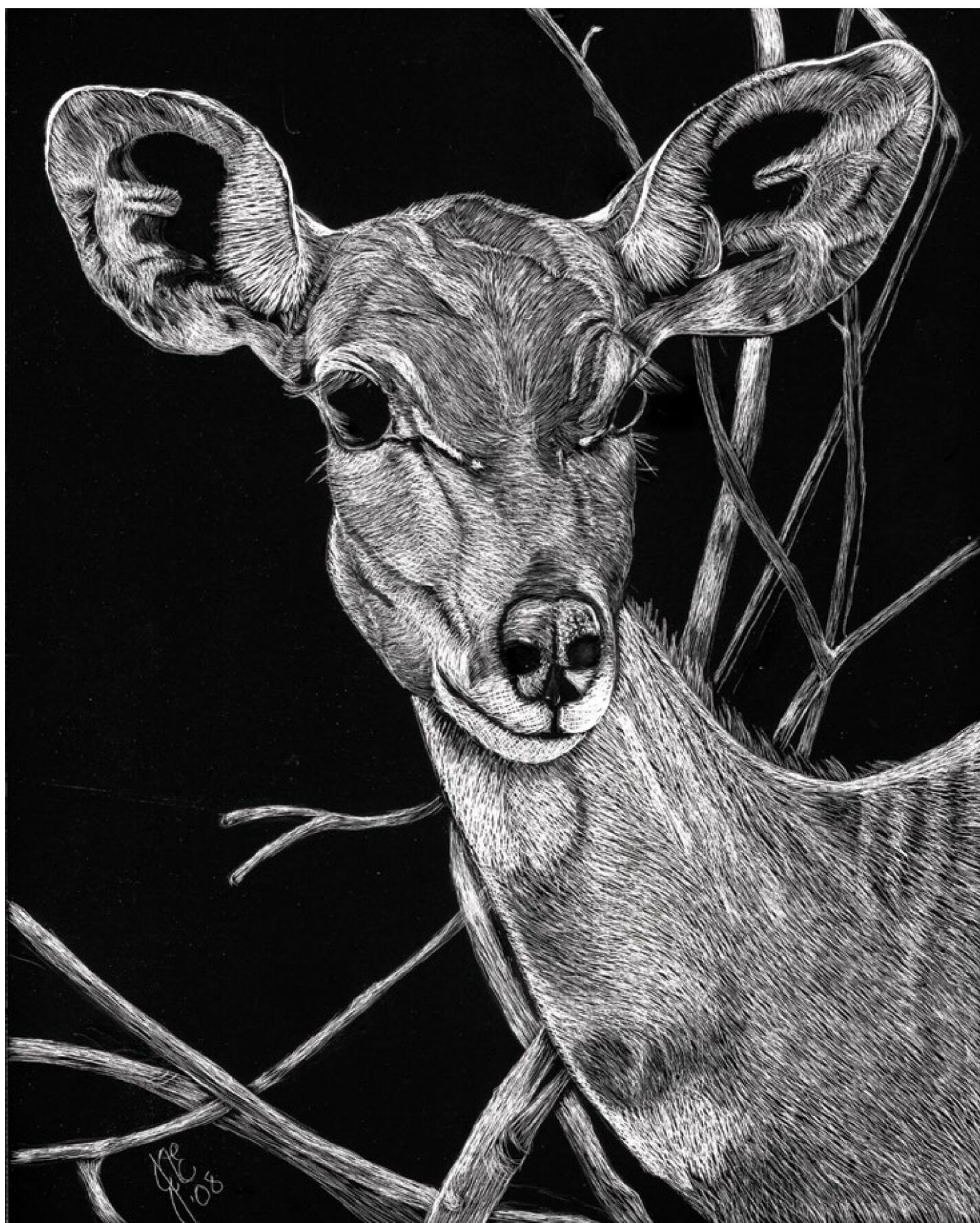


Although I have lived in Queensland for most of my life, I was born in Wagga Wagga where my father was in the Air Force. As children, my brother and I both loved to draw and ‘colour in’. I remember my mother keeping the plain white butchers’ paper so that we could use it for drawing. She also kept the inside wrapping paper from biscuits for us to use as tracing paper.

I have always been interested in art, as far back as I can remember. At the age of seven, at primary school, I won a first place for Art and Craft (my brother excelled at Technical Drawing). Some years later with encouragement from my mother who was my greatest supporter, I entered an oil painting in a YWCA art show and won third prize in the Open Contemporary Art section.

I am totally self-taught, with no formal art training whatsoever. I taught myself to paint with oils initially.

Working full-time and looking after two young sons caused an interruption to my art for some time – until I found myself between jobs. At my younger son’s suggestion, I did some





painting until I found another position in the workforce. The new job forced my art onto the back burner again ... until a friend introduced me to acrylics.

Discovering acrylics re-invigorated me and I haven't stopped painting since. I haven't used oils for many years now, although I would like to try them again at some stage in the future. These days, I use Matisse acrylics and Matisse Liquid Pencil for my work.

Recently when browsing on the Internet, I discovered scratchboard art (which is not very well known here in Australia). Although I am a newcomer to this art form, I have become totally addicted. In the past year I have done very little painting because I have become totally involved with scratch art.

Some of my work has been sold; predominantly paintings of roses. I do not class myself as a professional ... I paint purely for the pleasure of creating.

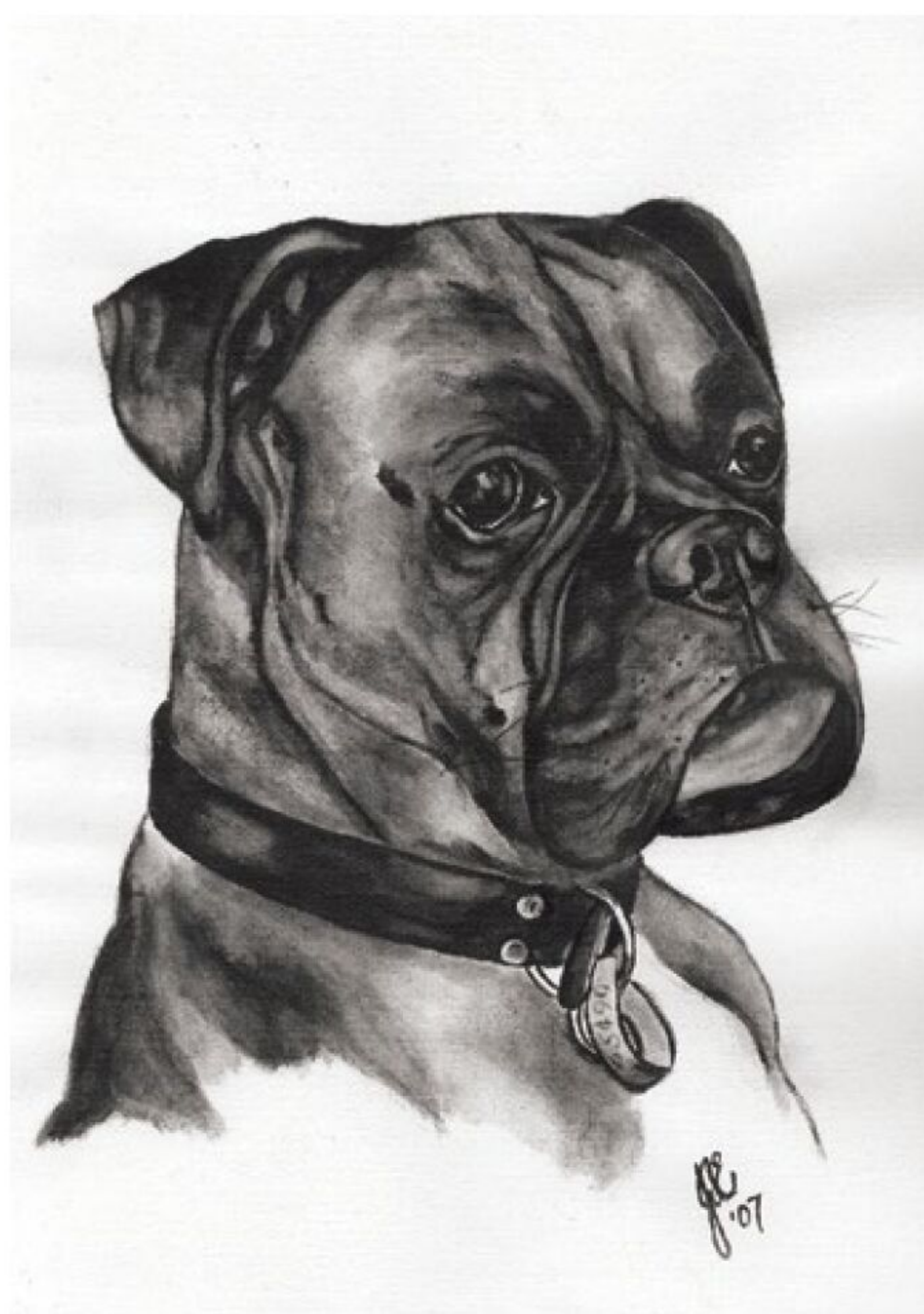
My private collection consists of a painting or two in each room of the house with three Liquid Pencil paintings of my Boxer dogs which hang in the kitchen dining area. Some close friends in the UK, USA and New Zealand also possess examples of my art.

I like to paint a variety of subjects. My favourite style is 'realistic'. I have always enjoyed painting animals and flowers (particularly roses). I adore painting dogs because it is so much fun seeing their personalities developing as the art progresses.

My own photography plays a really important role in my artistic inspiration. I rarely go anywhere without taking my camera – I will always see something to photograph for a future painting or scratchboard reference.

I recently started to enter work in a local annual art show and I was surprised to win three first places – one of these was for my fourth attempt at scratchboard. In addition I received a Highly Commended for a scratchboard picture of my son's cat; plus two second places and two third places in the 'decorative art' area.

I have been fortunate in recent years to see some of my work featured in



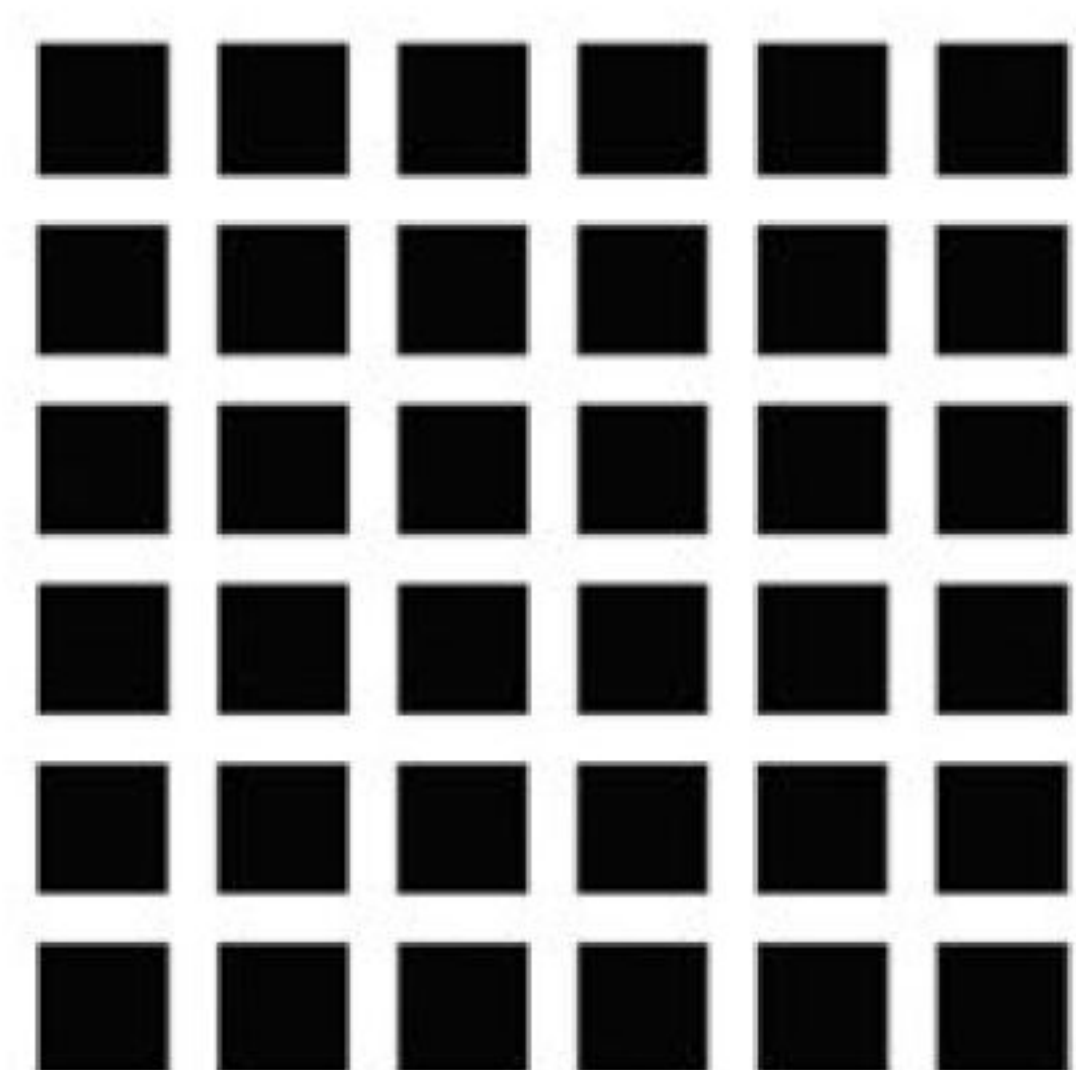
decorative painting publications.

Up until now I have never taught art, although I have been asked to on many occasions. I feel that I still have so much to learn myself, and I am not in a position to teach others ...

although I have been showing the scratchboard technique to some friends.

At a Matisse Open Day in Sydney, I was excited and pleased to see one of my own designs painted by someone else.

My quest to produce an outstanding work of art is ongoing ... while I strive to improve with each new piece of work, to hopefully make it better than the last one. So it is a matter of practice, practice, and more practice. ■



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Ink and Claybord

'What a Deer'

By Judith Edwards-White

Scratch art is relatively unknown in Australia – although it is becoming more popular overseas, particularly in the United States of America.



Ampersand Claybord is a Masonite board which is covered with white Kaolin clay and this is then covered with India Ink.

Scratch art is a form of etching which is done by scratching lines and dots with the white areas being achieved by removing the black ink to show the white clay underneath; and for very dark shading, the black is left 'as is'. There are a number of tools that can be used for scratching. I have used a craft knife that has a number of different blades (which can be purchased from the 'dollar' stores).

Animals with fur and hair are ideal subjects for scratch art; although portraits and still lifes can also be done.

Scratch art is very unforgiving if a mistake is made during the progress of your work; however minor mistakes can be corrected by painting over the area with Ampersand Black Repair Ink and then re-scratching.

STEP ONE

Firstly, choose a suitable image for your scratch art. Convert the image to greyscale on a computer, as this will help to show the highlights and shading.

Make a line drawing of the image, showing the fur direction and where the highlights and shading are to be placed. Once the line drawing is completed to your satisfaction, trace the outline onto the board.

FINAL STEP

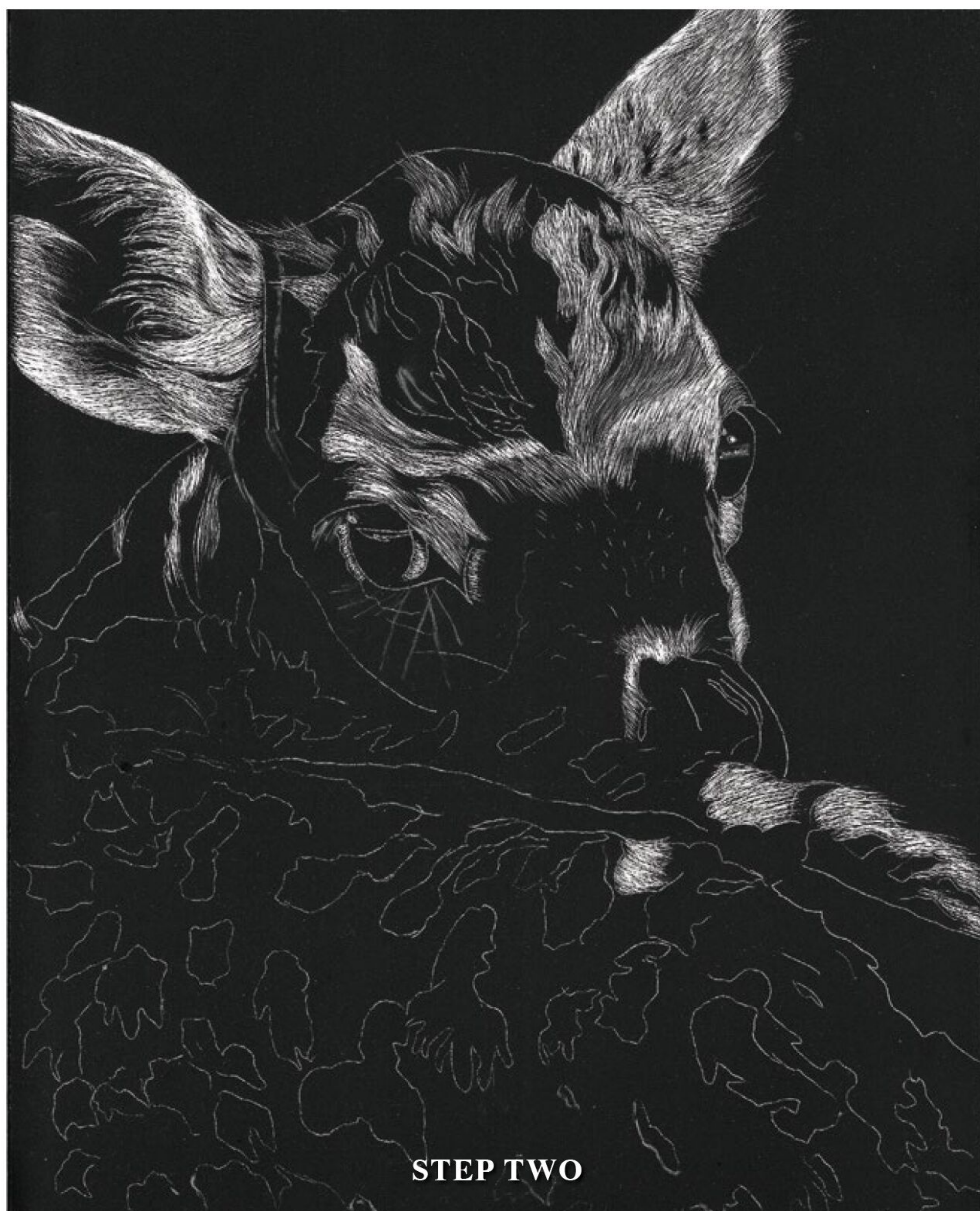


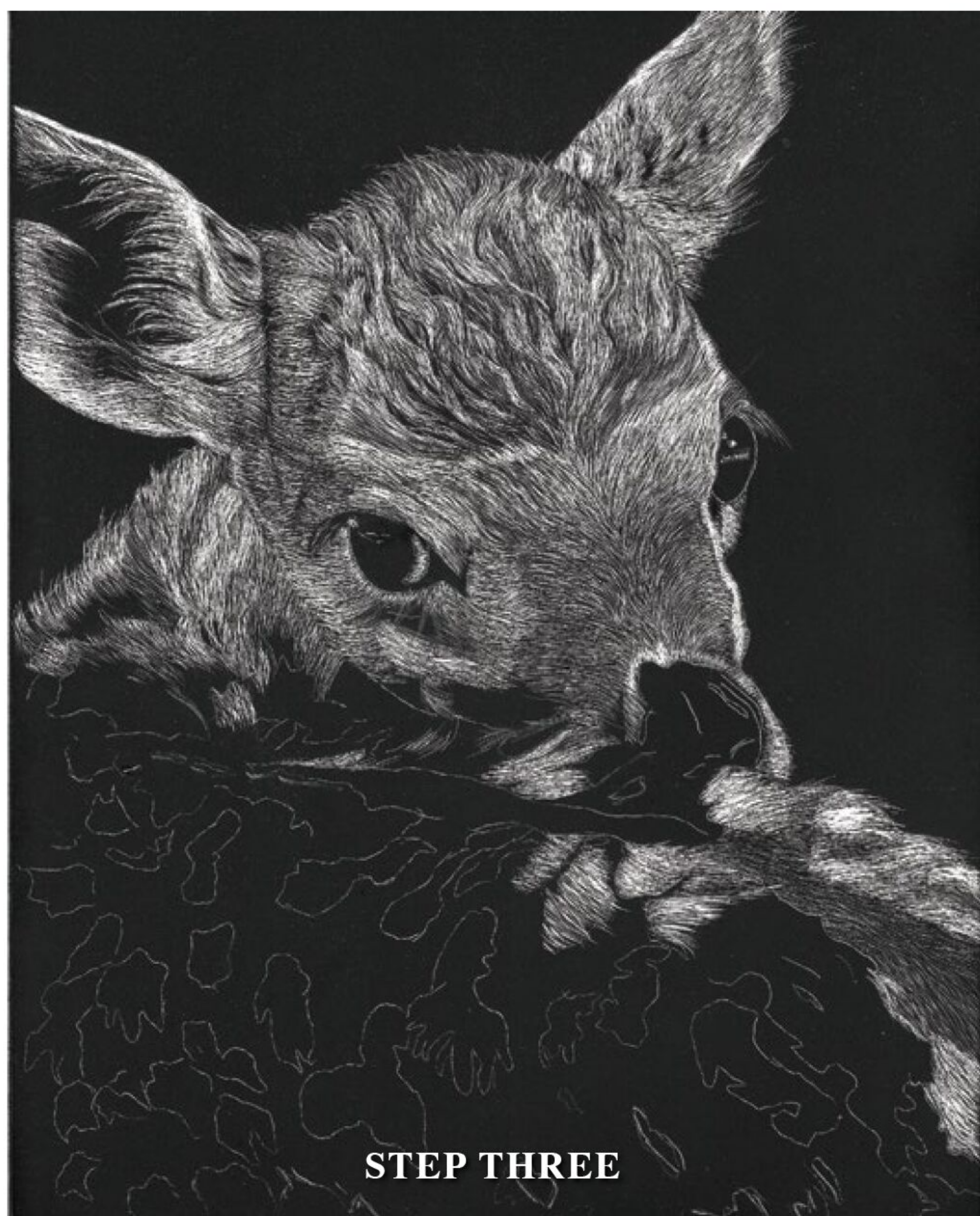
MATERIALS

- Reference photograph.
- Ampersand Claybord.
- Ampersand Black Repair Ink.
- Small round paint brush.
- Cotton gloves.
- White Graphite/Chacopaper.
- Craft knife.
- Spray varnish.

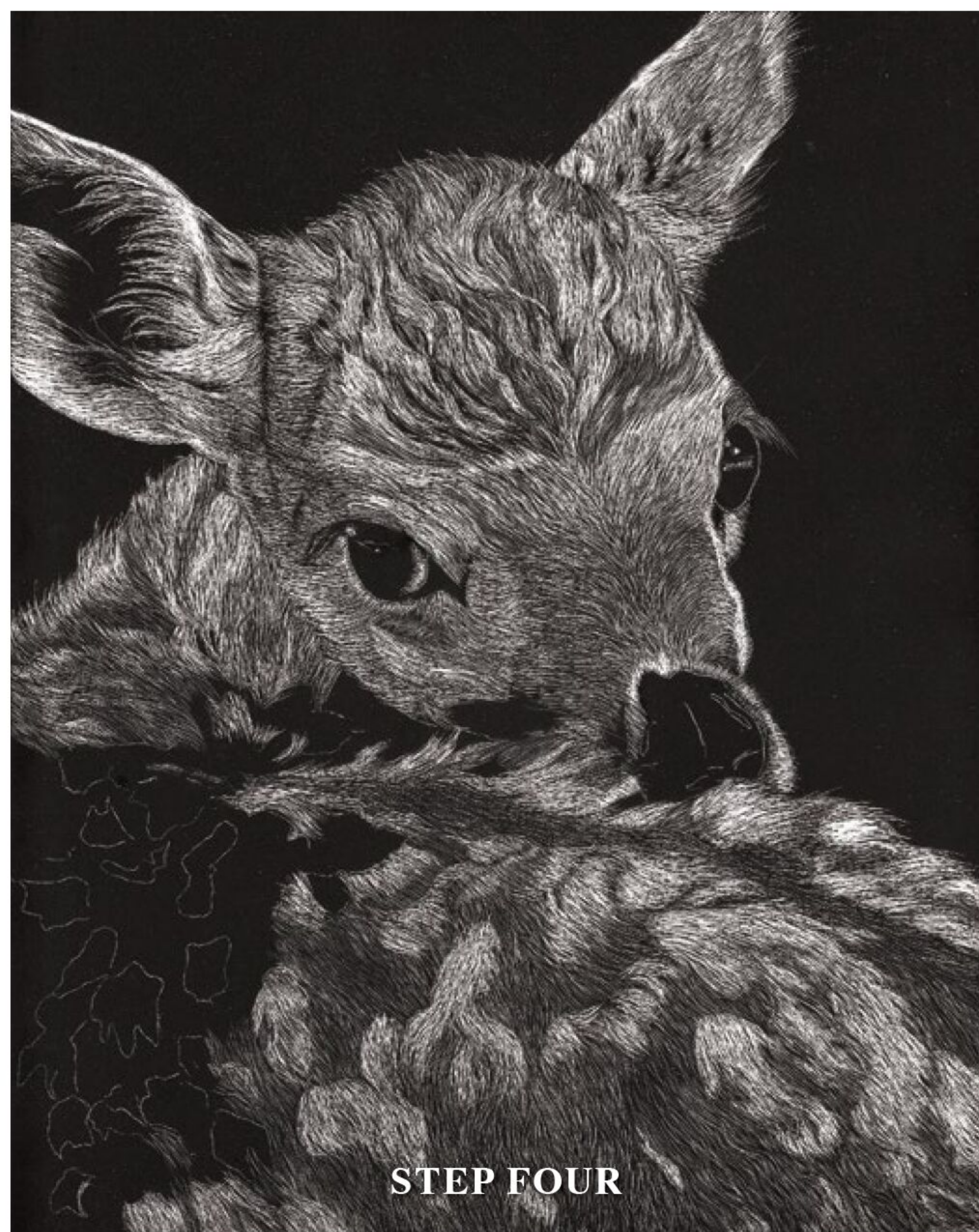
STEP TWO

Begin scratching out the image. Initially, I scratch very lightly using short strokes; and then, to lighten the highlights further, I use more pressure. Various pressure is used to achieve the light and dark areas and it is very important to follow the direction of the fur growth. A close-up image will show the short overlapping strokes and the different directions of the fur growth.





STEP THREE



STEP FOUR

MASTER HINTS AND TIPS

- Make sure your drawing is correct before transferring it to the board.
- Wear the cotton gloves at all times whilst working on your piece – this is to prevent the oil from your skin marking the board.
- Use sharp blades.

STEP THREE

Here, I have continued to scratch the head of the deer – working my way down to the back. A close-up image will show the light patches of fur – this is where more pressure is needed while scratching.

STEP FOUR

Almost done. If I feel that some areas need to be darkened, I re-ink and lightly re-scratch.

FINAL STEP

The work is completed after approximately 30 hours. The finished picture is sprayed with two to three coats of varnish.

A scratchboard picture can be framed with or without glass. ■



#6

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Scratchboard

Freckle

By Judith Edwards-White

Fabulous furry Freckle comes to life in this wonderful scratchboard art project.



FINAL STEP

STEP ONE

Firstly choose a suitable image for your scratch art. Convert the image to greyscale on a computer as this will help to show the highlights and shading.

Make a line drawing of the image showing the fur direction and where the highlights and shading are to be placed. Once the line drawing is completed to your satisfaction trace the outline onto the board using the white graphite paper and stylus.

STEP TWO

With the craft knife (Xacto knife) I have started to make long and short scratches to the left ear (on the right in picture) making sure to follow the direction in which the longer fur falls. Initially I scratch very lightly and then to lighten further I use more pressure.

STEP THREE

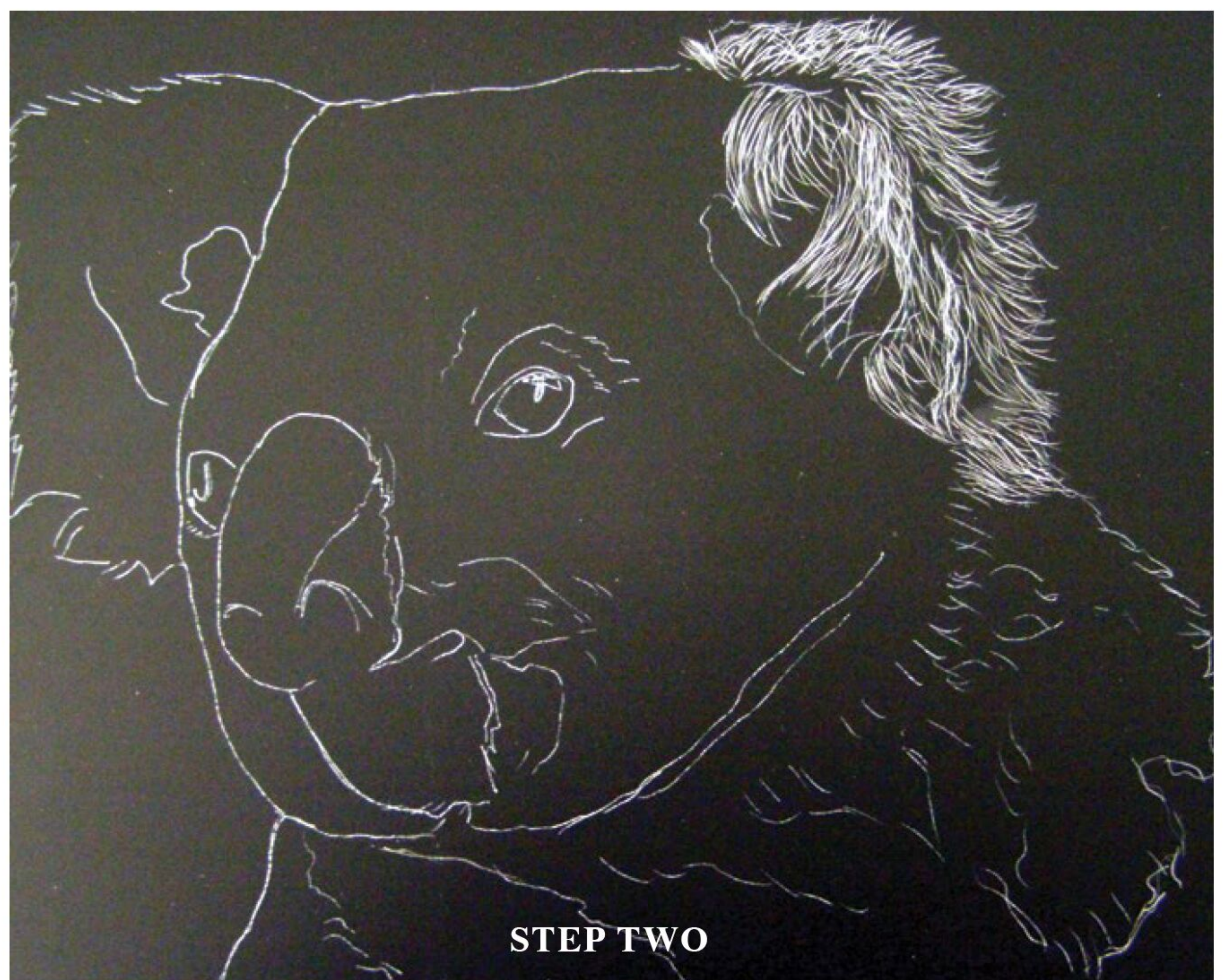
A close-up image showing the various lengths of fur on the ear.

MATERIALS

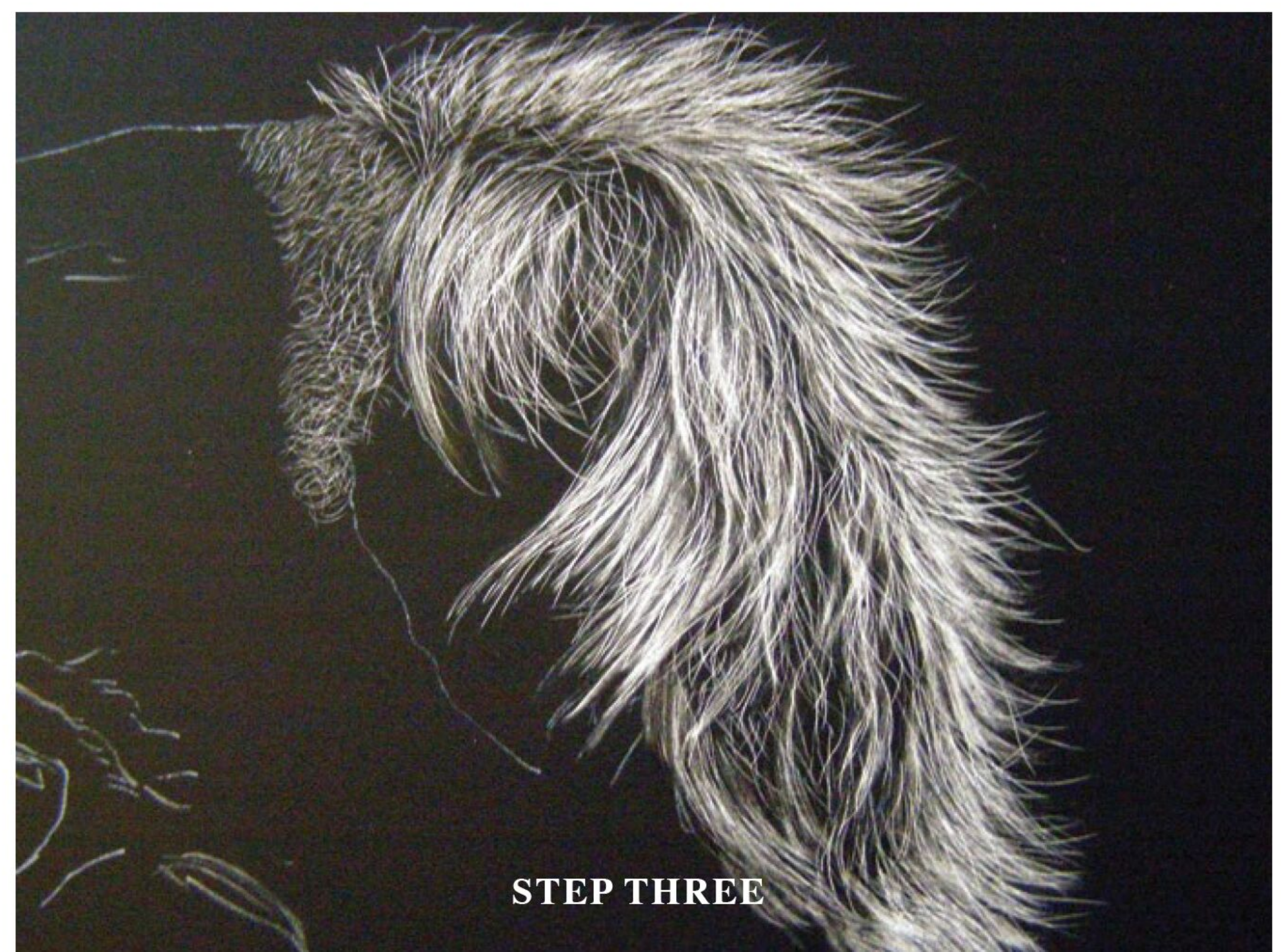
- Ampersand Claybord Black
- Fibreglass Brush
- Reference photograph
- Ampersand Scratchbord
- Ampersand Black Repair Ink
- Small Round Paint Brush
- Ultra-Micro Fibreglass Brush (It is advisable to wear a face mask to prevent breathing in any fibreglass particles and cotton gloves when using a fibreglass brush.)
- Cotton Gloves or cloth
- White Graphite Transfer Paper
- Stylus
- Craft Knife (Xacto Knife)
- Eraser
- Spray Varnish



STEP ONE



STEP TWO



STEP THREE



STEP FOUR

Right ear – Longer scratches have been made for the fur on the outer area of the ear as shown.

Once the fur is completed the highlights were added by brushing over the top of the already scratched fur with the fibreglass brush.

STEP FIVE

To give the appearance of the koala's fur being quite thick and woolly, I have used a squiggly technique. (The scratches are not straight but slightly curved.)



STEP SIX

The fur across the top of the head has been completed with highlights added. I have used more pressure to lighten the area above the eye and lightly brushed over with the fibreglass brush to give a smooth appearance.

STEP SEVEN

For the area around the pupil of the eye, I have made tiny short scratches and added highlights.

The left eye is scratched in the same way although there is more shading.

STEP EIGHT

Most of the fur with highlights and shading are completed apart from the dark area on the chest and the highlights on the nose.

I have added highlights to the nose by using the fibreglass brush and a stippling technique (pouncing the fibreglass brush up and down). Whiskers have now been added.



FINAL STEP

The finished scratchboard is sprayed with two or three coats of varnish.

It can then be framed with or without glass; it really is a personal choice although my preference is to frame under glass to protect my work.

ARTIST'S HINTS AND TIPS

- The fibreglass brush has been used to achieve the highlights and fluffy appearance of the koala's fur. Once the initial scratches are in place using the craft knife, brush over the top of these areas very lightly with the fibreglass brush, use it in the same manner as you would the craft knife, as the more pressure you use the more ink will be removed. If you do not have a fibreglass brush, scratch a second layer with the craft knife and again, use more pressure to remove the ink.
- Make sure as much detail as possible is shown in the drawing before transferring it to the board, ie fur direction.
- Wear cotton gloves whilst working on the board particularly in hot and humid weather to prevent the oil from your skin marking the board or alternatively, place a cotton/cloth towel under your wrist and arm where it might lie on the board.
- If any graphite lines are removed whilst working on the board, lightly draw them in with the Stabilo pencil.
- Use sharp blades.
- Minor mistakes can be repaired by re-inking with Ampersand Black Repair and then lightly re-scratch. Also if you need to strengthen the shading after maybe scratching away too much ink, or if you just need to darken further, re-ink by using the paint brush and Black Repair and paint a light wash over the area, or, depending on how dark the shading needs to be. Paint in a few washes and re-scratch.



The Not-So-Humble Pencil!

Contributed

Artists today have an enormous array of choices to help create their artworks. We're delighted to share an amazing selection of pencils that are currently available.

PEROCI DRAWING RANGE FROM ARTWORK ESSENTIALS... BUT WHICH ONE IS BEST?

Pencils are often associated with schoolchildren and many of us were proud owners of pencil sets and pencil cases when we first started school. Of course, sooner or later we begin to use ballpoint pens and pencils become something representative of our younger years. But a quick look in any art store typically displays rows of shelves containing an array of pencils and sketching equipment, each with its own unique uses and finishes.

Graphite (lead) Pencils

Graphite is commonly used in the manufacture of these types of pencils and it is typically derived from carbon. Once called lead pencils (not the metallic element lead), graphite pencils are readily available in a range of grades. The core of the pencil is fabricated by mixing a finely ground graphite with clay powders (which makes the graphite solid but capable of being removed with an eraser), adding water and forming long strands that are fired in a kiln. Molten wax in the mix is often used to provide a smoother handling.

Most people are familiar with the trusty HB grey pencil from their schooldays. Despite its popularity, the HB pencil is not the best choice for the job when it comes to drawing, because it does not allow for a range of shading graduations.

When you look at pencils, they are usually classified into B and H categories. As a general rule, H



pencils are harder and leave less graphite on the paper, while B pencils are soft, leave more graphite on the paper and are suitable for obtaining a variety of shading.

The following provides a general guide to pencils and their characteristics.

So why are there such a range of pencils? This is generally down to purpose. 8B–H are best for writing, sketching and cross hatching techniques. B–4H are recommended for technical drawing and transparent drafting papers. 9B–12B are very dark and most suitable for creating strong shading when drawing.

Although pencils can be purchased individually, it is often more convenient to purchase a pre-selected range with drawing and sketching in mind.

Artworks Essentials now offers the Peroci Drawing Pencils that come packaged in a tin or a cardboard box, both containing 12 pencils with a range from 2H–12B, perfect for the beginner and more advanced artist. All pencils are hexagonal making them easy to hold and sharpen, and none contain rainforest wood.

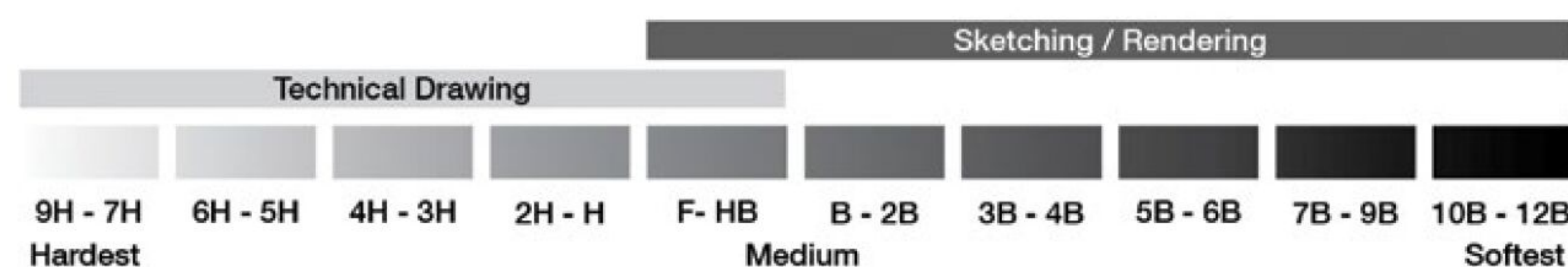
Charcoal

Charcoal is a very traditional, if somewhat messy drawing product that comes in a variety of forms. It is made by burning wood very slowly under controlled factory conditions, then mixing it with certain additives to adapt it to specific charcoal products.

Compressed Charcoal

These sticks consist of charcoal ground to a powder then mixed with a binder before being compressed into stick or block form. Unlike pencils, compressed charcoal does not come in a large range of grades. It is classified as soft, medium or hard. These variations are achieved by varying the amount of binder added to the charcoal powder.

Although sticks can be messy, they are great for initial figurative sketches and warm up exercises that emphasize free-flowing lines. Students undertaking drawing class with figure



models will often use compressed charcoal for their warm up sketches.

The Peroci Compressed Charcoal

Blister Pack contains six square sticks of charcoal, two each of the soft, medium and hard varieties. This will give the sketcher a range to experiment with. Be sure to have a small separate container for storing compressed charcoal. It can break down to a powder very easily.

Charcoal Pencils

Charcoal pencils are also another option if fine details are required. These are simply compressed charcoal within wooden casings, just like other pencils. These pencils come in either soft, medium or hard, and can also come in H, HB, B, 2B, 3B, 4B, 5B, and 6B. The range is not as extensive as that for graphite pencils simply because charcoal cannot be made extremely hard.

The Peroci Charcoal Pencil box contains 12 pencils, 4 of the soft, medium and hard varieties, and is a good starting point for those wishing to experiment with charcoal pencils.

Although these pencils can be sharpened with the use of a regular sharpener, charcoal pencils have a tendency to break before reaching a sharp point. This can be avoided with the use of fine grade sandpaper. Simply rub the pencil gently against the sandpaper until the point is formed. This technique can also be used with charcoal sticks.

Woodless Graphite Pencils

There are basically thick leads of graphite without any wooden casing and are suitable for many sketching techniques. They usually have a lacquered coat on the outside to ensure the graphite does not transfer to hands. They come in the same range of H and B graduations as regular graphite pencils.

Woodless graphite pencils are particularly useful for drawing on large surfaces and for creating larger shaded areas, as their point is all graphite. While graphite itself may not be as

dark as charcoal, it adheres to paper more effectively and does not give off as much “dust” as charcoal can.

Like pencils, a range of woodless graphite ensures that you are able to achieve different tones within your sketches. Peroci Woodless Graphite Pencils come in packs of six that contain single 2H, HB, 2B, 4B, 6B and 8B pencils.

Watersoluble Graphite

If you are a graphite stick fan then Peroci Watersoluble Graphite sticks will help any artist looking to experiment. These solid sticks go on like graphite, but can be blended again with water to create a watercolour stain. A drawing can literally become a painting. The Peroci Watersoluble Graphite Sticks come in a blister pack of 3 containing a 2B, 4B and 6B.

To release the watercolour stain, simply dip a synthetic hair paint brush into water and blend over any lines or shaded areas. The water will blur and blend the graphite into a stain. Watersoluble graphite sticks can also be used directly onto wet paper for thick, graduated stain lines.

Aquarelle Pencils

Although the grey tones created by watersoluble graphite can have a quiet elegance, those wishing to experiment with colour may want to choose the Peroci Aquarelle Pencils available in tins of 12 or 36 coloured pencils that can be used in the traditional pencil manner, or blended with water to create a subtle watercolour stain. These are particularly handy for the travelling artist, who can carry the pencils alone to achieve sketching and watercolour effects. It is worth remembering that the best results for all types of watersoluble pencils are achieved with a thicker watercolour paper, at least 220gsm. This will help minimise any buckling and enhance the staining effects.

So for choice of the most suitable rendering material for any drawing technique you need to look no further than Peroci Drawing Pencils and Charcoal.



For you nearest stockist of Peroci Pencils and Charcoal please contact Derivan Artworks Essential on 02 9637 2022 or email derivan@derivan.com.au

HISTORY OF GRAPHITE PENCILS

Graphite is one of the physical forms in which the element carbon is found. The decay of great forests yielded, under sedimentary pressure, the coal deposits common throughout the world. Not so common are the graphite seams formed by more extremes of pressures. The first graphite ever discovered was found in the Seathwaite Valley on the side of the mountain Seathwaite Fell in Borrowdale, near Keswick, England, in about 1500.

The popular story is that, following a very violent storm, the shepherds went out in the morning to see their sheep on the mountainside and found a number of trees had been blown down, tearing away the subsoil as they fell, and leaving exposed to view large masses of black material. Pieces were dug out and the shepherds first thought it was coal, but as it would not burn they were at a loss to understand it. It was then found to be an excellent medium for marking sheep.

The value of the material was quickly discovered and the mines were taken over by the Government. It was found most useful for medicinal purposes, but its chief use was as moulds for the manufacture of cannon balls. Chemistry was in its infancy and the substance was thought to be a form of lead. Consequently, it was called plumbago (Latin for “lead ore”). The black core of pencils is still referred to as “lead,” even though it never contained the element lead.

About 1558, thanks mainly to the Italian schools, the fame of Cumberland graphite spread quickly as being a most useful material to artists all over the world. It was first used by cutting into rough pieces and wrapping it in sheepskin, but it was the Italians who first developed a wooden holder. In 1795 Nicholas Conte discovered a method of mixing powdered graphite

with clay and forming the mixture into rods that were then fired in a kiln. By varying the ratio of graphite to clay, the hardness of the graphite rod could also be varied. This method of pencil manufacture remains in use today.

Graphite pencils are graded on the European system using a continuum from “H” (for hardness) to “B” (for blackness), as well as “F” (for fine point). The standard writing pencil is graded HB. Today a set of pencils ranging from a very hard, light-marking pencil to a very soft, black-marking pencil usually ranges from hardest to softest as below.

21st Century Pencils

Pencils have come a long way since their inception 500 years ago, although the basic manufacturing process remains the same, though (in most cases) highly mechanised. There is a vast array of pencil types on offer today – the standard colour pencils (which have been around for 100 years or so), watercolour pencils, pastel pencils, oil pencils, charcoal pencils, carbon pencils and moving into the 21st century we have such innovative developments as woodless pencils, tinted graphite, water soluble ink pencils and tinted charcoal.

Derwent Aqua tone

Aquatone is a solid stick of pure water-soluble pigment, in effect a woodless watercolour pencil containing up to four times as much material as a traditional watercolour pencil – with no wastage! They are perfect for all types of watercolour drawing and painting, allowing the user to create vivid and stunningly different pictures. They are ideal for creating broad strokes of colour or large areas of colour wash and provide quick and easy colour lay down. The Aquatone range contains 24 strong



9H	8H	7H	6H	5H	4H	3H	2H	H	F	HB	B	2B	3B	4B	5B	6B	7B	8B	9B
Hardest			>					Medium				>					Softest		

and vibrant colours that all contain the highest quality pigments. Each Aquatone stick measures 7 x 180mm and is individually paper-wrapped.

Inktense by Derwent

Derwent Inktense pencils are an exciting and completely unique range of 71 pure, vibrant, water-soluble ink pencils plus outliner which allows you to draw outlines that are permanent. Inktense combines the brilliant intensity of pen and ink with versatility of line and wash. When used dry these pencils create strong, vivid tones and by simply applying a light water wash you can achieve a translucent, ink-like effect. The colours can be blended together with a slightly wetted paintbrush. Once dry, the colour will not wash out and can be worked over again with both soluble and non-soluble media. Derwent Inktense pencils are incredibly versatile and can be used to create a diverse range of art from Japanese Manga to vibrant silk painting; traditional watercolours to stunning botanical illustrations. They have also become very popular with fabric artists throughout the world for the colours, permanency and designs that can be achieved using Inktense.

Derwent Tinted Graphite

Graphitint is an exciting drawing pencil that combines the drama and creativity of the graphite medium with a hint of soft, subtle colour. Graphitint can be used wet or dry to produce an amazing range of tinted graphite effects. Graphitint will appeal to any artist seeking a new medium that is highly creative and a little bit different. Used dry like a conventional pencil, Graphitint produces soft tones of grey with just a suggestion of colour. Add water and the colours become far more vibrant. The colours can be lightened or removed with a soft eraser or by lifting out with a brush and clean water. Available in 24 fabulous colour tints ranging from soft greys, blues and greens to glowing



russets, plums and browns. All can be mixed and blended to produce even more subtle colour variations.

Derwent Tinted Charcoal

Tinted Charcoal offers the dramatic beauty of traditional charcoal with a gentle hint of colour. Natural charcoal particles have been mixed with the finest clays then encased in wood to produce a wonderfully expressive drawing tool. The unique deep and light colour tones of charcoal in pencil form make the medium clean and easy to use but provides all the drama and impact expected from charcoal. The colours smudge and blend beautifully to produce deep, rich and diverse tones, making Tinted Charcoal ideal for all type of portraiture and landscape studies.

Derwent Burnishing and Blending Pencils

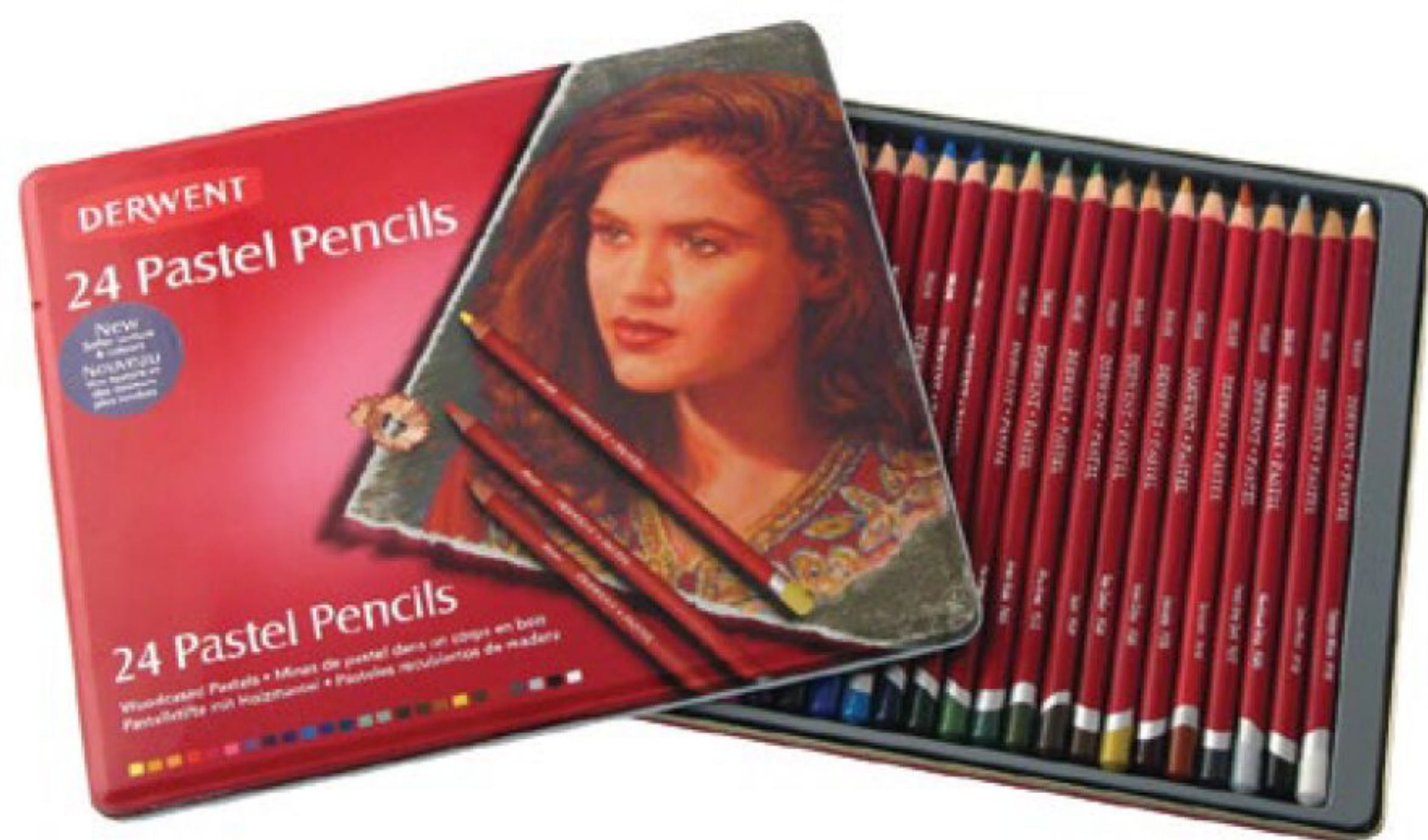
A Burnishing pencil is a hard, colourless pencil which, when used over layers of colour provides a rich, polished finish. Burnishing pushes the pigment into the paper and leaves a photo-like finish. It makes the colours look brighter and can give an image a polished or reflective look by sealing it with a heavy layer of colourless wax. If you want to create a subtle blend of colours then the Derwent Blender is the ideal accessory. The Blender pencil is a soft colourless pencil made from the binder used for coloured pencils. It allows you to blend two or more colours together to create a new colour. At the same time it physically mixes and smoothes the colours so individual strokes and hard edges are softened. Blending pencils make the colours very bright and vivid.

Derwent Onyx Pencils

The Derwent Onyx pencil is made from smooth dark graphite and allows you to instantly create dense rich jet-black tones, even darker than a Graphic 9B. The Derwent Onyx pencil is equally good for quick expressive sketches as well as detailed technical and architectural drawings. If really deep tones are required these can be built up by applying increased pressure. Less pressure will achieve lighter tones ideal for more precise work.

Lightfast Pencils – Cretacolor Marino Aquarelle and Karmina Permanent Colouring Pencils

As coloured pencils gain more acceptance as a “serious” fine art medium, the demand for permanent, lightfast drawing materials has increased. Cretacolor of Austria has introduced a range of highly lightfast colouring and Aquarelle pencils. Both ranges comprise 36 bright, vivid and permanent colours. Through extensive research, Cretacolor found that there were 36 colour pigments that could be guaranteed to have the highest lightfast rating possible. These colours have been produced in accordance with the latest ASTM-D4303, a test specifically devised for the measurement and labelling of pencils for lightfastness on the LF scale which rates the lightfastness on a scale of 1-5 (1 being the highest). The LF (Lightfastness) scale tests the exposure of colours to the equivalent of 100 years of museum lighting. All 36 Marino and Karmina colours were rated at LF1 or LF2. All colours in these ranges can be inter-mixed to produce numerous



tones and will captivate the user with their soft stroke and brilliant tones.

Bruynzeel Design Artists Pastel Pencils

Considered by many pencil artists to be the finest Pastel Pencils available, Bruynzeel Design Pastel Pencils are manufactured with the highest quality artists pigments and encased in a top quality, environmentally sourced timber barrel. Essentially, they are an artist's quality pastel with a protective timber coating. The large colour/pastel strip allows the colour to be transferred to

the drawing surface easily and provides a soft, smooth colour that is suited to landscape work as well as portrait and finer work. The 48 colours in the Bruynzeel Design Pastel Pencil range have been chosen for their purity and lightfastness. They are easily blended and have the added artistic advantage of being water-soluble.

Derwent Pastel Pencils

Derwent has relaunched its Pastel Pencil range with a contemporary new look, softer texture and rejuvenated range of colours. The new softer texture means improved performance. The pencil glides across the surface of the paper, transferring the colour with a velvety touch that produces a smooth and full bodied powdery finish. The range of Derwent Pastel Pencils has been reduced from 90 shades to a more

balanced selection of 72. The vibrant and intense colours blend easily to create an infinite number of hues and tints. The new pencils sharpen much more easily and provide the user the beauty of pastels with the precision of a pencil. The barrel coating on the pencils uses Derwent's new environmentally friendly water-based paint technology. The Pastel Pencil range is presented in protective tin cases, which have the exclusive new drawing from artist Paul Finn on the front. Speaking about the commission, Paul said "Derwent's new Pastel Pencils are a major improvement on their previous range. The same intense, vivid pigments have been retained, with a much improved binding agent that allows multiple layering, including adding darker layers over light ones. These new and unique pastel pencils also allow me to produce finer, more detailed drawings than with any other pastel pencils I have tried."



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JASCO PENCILS



Stabilo CarbOthello Pencils are luxurious “pastel-like” pencils of intense colour with smooth application. They have a dry and dusty stroke like charcoal or chalk and can be used successfully on their own or in combination with soft pastels. Colourful effects are also achieved by applying the CarbOthello pencil over water colour washes.

The pencil can also be moved around on the paper by adding water. A wet brush will drive the pastel particles into the paper and a blending effect will be left on the paper when the water has dried. They are great for mixed media work and also suitable for sensitive drawing papers due to the soft lead. Presented in a stylish two layered wooden box with automatic pop-up mechanism

allows easy access and storage for artists. Stabilo’s CarbOthello set contains 60 colours, a sharpener, kneaded eraser and blending stump. Stabilo CarbOthello pencils can also be purchased individually.

Reeves also offers a selection of sketching pencil sets which are high quality graphite lead pencils, ideal for artistic drawing and sketching. The wide range of lead softness allows for a huge array of different shading effects and subtle rendering techniques. The strong leads will not break easily when sharpened and last longer under heavy marking and drawing pressure. Available in a Graphite Pencil Set (4) with sharpener and Artists Sketching Set (13).

Jasart Pencils provide an affordable alternative for artists.

They’re available in a variety of tin sizes in sketching pencils, coloured pencils and water colour pencils. Jasart sketching pencils have a high pigment colour that allows the artist to experiment with shading and higher pressure drawing. They have minimal excess particles when using and are smudge resistant. Jasart coloured pencils are extra smooth with brilliant colours and are a delight to use. Jasart’s Water Colour pencil range is completely aquarellable and ideal for blending using wet or dry techniques. The tins also include a brush for outstanding value. These have the beautiful qualities of the original pencil but with the added benefit of allowing the artist to create watercolour effects with far greater control - an essential artists’ tool on their own.

Louise Derry

Hours of Observing

Edited by Trevor Lang

This lady believes that few artists have lucky breaks. Success requires buckets of discipline and plenty of hard work ... but she stresses that if you are really passionate about creating, you should do it for the right reasons.





Tanzania in East Africa was Louise Derry's birthplace. Her home these days is in far north Queensland. She has earned an arts degree in 'Art, Design and Technology' which combined a variety of art modules including pottery; print-making; fabrics; silversmithing and jewellery; woodwork; and art history. "I specialised in painting in my final year," she admits. "I wasted much of my college time as I was far more interested in my newfound freedom and independence – being away from home.

What I do today is the result of simply doing it; trial and error; and learning through the process. And I have many more learning years to go. Over a few years I have also done several workshops with various artists who I admire."

Louise has always loved and admired artists' ability to paint and has always had the urge to do so herself.

"I've always loved colour," she reveals. "But I did not commit heavily to painting until recently. I have done this with the support of my husband. It really began in 2003, when I held my

first solo show at Nature's Powerhouse in Cooktown. A friend encouraged me to apply for a grant, to give me a stepping stone to put on a show."

"I have sold my work successfully for an income for several years," she continues. "However, in the last year or so, sales have declined with the closure of three galleries which I was involved with. With reduced outlets, it is hard to show and sell my work. Art is a luxury item, too; and I guess this current economic climate is reflected in reduced sales."





Louise Derry is very fond of using pastel for its immediacy and versatility. Over the years she has used oils and acrylics but still faces a huge learning curve to master them. She believes that pastels have been underrated for a long time. Nowadays the quality and choice of pastel brands, colours and surfaces is excellent.

“When I do use paints, I end up using my fingers far more than the brushes!” she says. “I am accustomed to the tactile nature of pastels ... colour to surface without any tools in between.”

This artist loves landscapes incorporating skies, seas and water. She loves Nature and vast panoramas; elevated views; dramatic skies; and expanses of water. She loves the ever changing dramas of the scenes she observes – the shifts of light mood and atmosphere. She aims to capture those moments.

For the last five years Louise has held one or two shows each year and participated in several joint shows; mostly locally (due to logistical reasons). Sometimes there are limited opportunities for pastel works to be included in competitions which tend to display a preference for oils or acrylics.

Mother Nature provides unlimited inspiration for this accomplished lady who is a member of Cooktown School of Art Society, Cairns Art Society, Mareeba Art Society, and the Pastel Society of Australia.

“Occasionally, I feel that a piece of my work is

heading towards ‘outstanding’, but the feeling doesn’t last long,” she laments. “Soon I see mistakes or faults or areas where the work can be improved, or treated differently. I’ve never been totally happy with any work although there have been some I was fond of ... and I was sad to say goodbye to them. I’m still striving for that ‘outstanding’ piece. I’ve had a few actual artistic disasters, too; but I would rather not dwell on them. Hopefully I have learned something through the process of making occasional messes.”

Louise’s own collection of her art is very small. Examples of her wonderful work are displayed at several locations including Cooktown, Cairns and Port Douglas. She does not always know the buyers, but she is aware of some people who have acquired several pieces.

“Current contemporary artists I admire are Ji Chen, Herman Pekel, Mel Brigg, Todd Whisson, Colina Grant, Yvette Hugill, Betty Mahonny, Rom Stover, Greg Dwyer, Christopher Lees ... the list goes on,” she says. “I take time to look at other artists’ works and practice, and try to be open to trying new things. I am constantly ‘looking’ at the scenery around me, making mental notes. Looking is essential for the subject matter I choose to paint ... hours of observing. It is a hard slog and few artists have lucky breaks. Success requires buckets of discipline and hours of hard work. If you are really passionate about art, I would urge you to do it for the right reasons; and, most of all, enjoy what you do.”

Louise Derry’s ultimate artistic goal is to create the piece she finally considers to be truly outstanding.

Interestingly, this artist’s scenes are almost always devoid of the presence of people or man-made structures – reflecting her preference for the untamed wilds of Nature, where she herself feels most at home.

“I just love to be engulfed by wide open spaces and drawn into unfolding vistas, to feel immersed in the power of a huge dominant sky. I relish the atmospheric moodiness of approaching storms and changing weather. I delight in the magical colours of skies at dusk, reflections on wet sand and the play of waves lapping on ocean shorelines. Solitary places and open spaces are where I am happiest. I believe this is reflected in my work,” she concludes. ■



Pastels

Endeavour Evening Glow

By Louise Derry

This is one of the artist's very favourite views in Cooktown. She knows it well. She has spent many hours at this spot enjoying the changing light and colours of the different seasons and weather patterns.



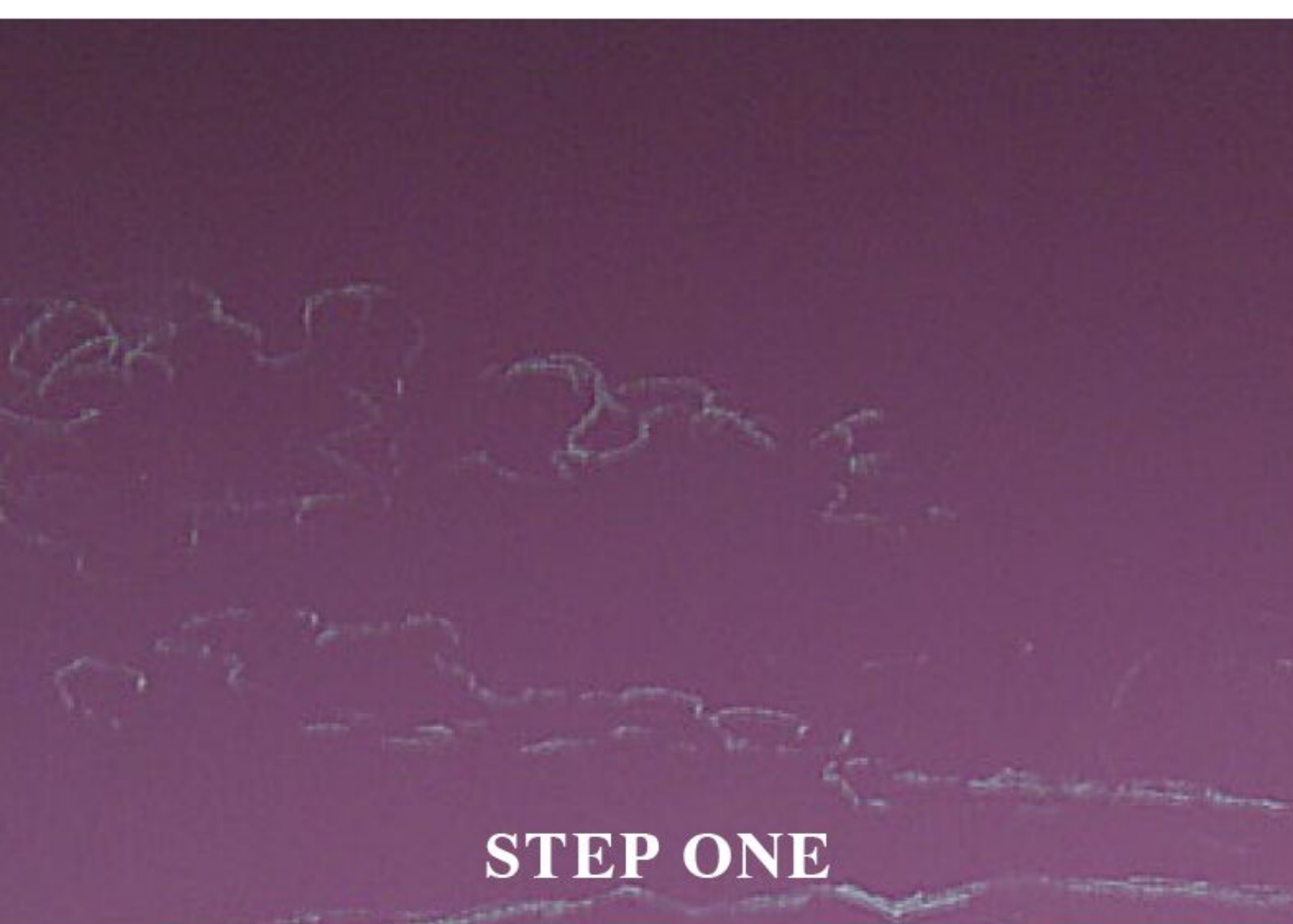
FINAL STEP

I've chosen this subject for several reasons. It has all the elements I love in a view: An elevated perspective, a vast panorama, a wide expanse of water reflecting the colours of the ever changing

sky. I couldn't ask for more. I will doubtless paint this scene again and again. It is so important to have passion and conviction about the subjects you paint ... and this scene never fails to excite me.

MATERIALS

- Art Spectrum Colourfix paper.
- A variety of Pastels – mainly Art Spectrum, Winsor & Newton, Rembrandt, Schminke and Unison.



STEP ONE



STEP TWO



STEP THREE

STEP ONE

With a pastel pencil I very loosely sketch in the basic layout and shapes to establish the basic composition. I decide where the horizon line will be as I usually place it higher or lower than halfway – depending on whether I want to emphasis the sky or the foreground. The curving shape of the meandering river is a key element to this composition, so it's important to get it right.

STEP TWO

I roughly block in the basic areas in the sky and I place the lightest area of the sun to ensure the surface does not get filled with darker colours (making it more difficult to create the 'light glow' effect).

STEP THREE

I begin to work up the distant

mountains, choosing cool blues and mauves. Against the luminous sky they form a distinct shape. It's a challenge to balance lack of detail and lost edges normally associated with distance with this silhouette effect. I also start marking in the curve of the river in similar colours to the sky.

STEP FOUR

I continue to build on the distant hills, and the water surface, using some of the same colours to build up the sky. I try to avoid too much detail, and I'm not too concerned how the pastel is applied ... as long as it gets there.

STEP FIVE

I move forward and work up the right side. Now, apart from the immediate foreground, most elements are roughed in. I begin to tone down the hills to create a sense of distance and intensify

the warm colours in the sky. I blend some of the rough marks in areas where I think a smoother appearance will lend itself to the work. I avoid blending all areas as I like to keep a contrast throughout the work; rough and smooth, light and dark, warm and cool. Contrast is vital!

STEP SIX

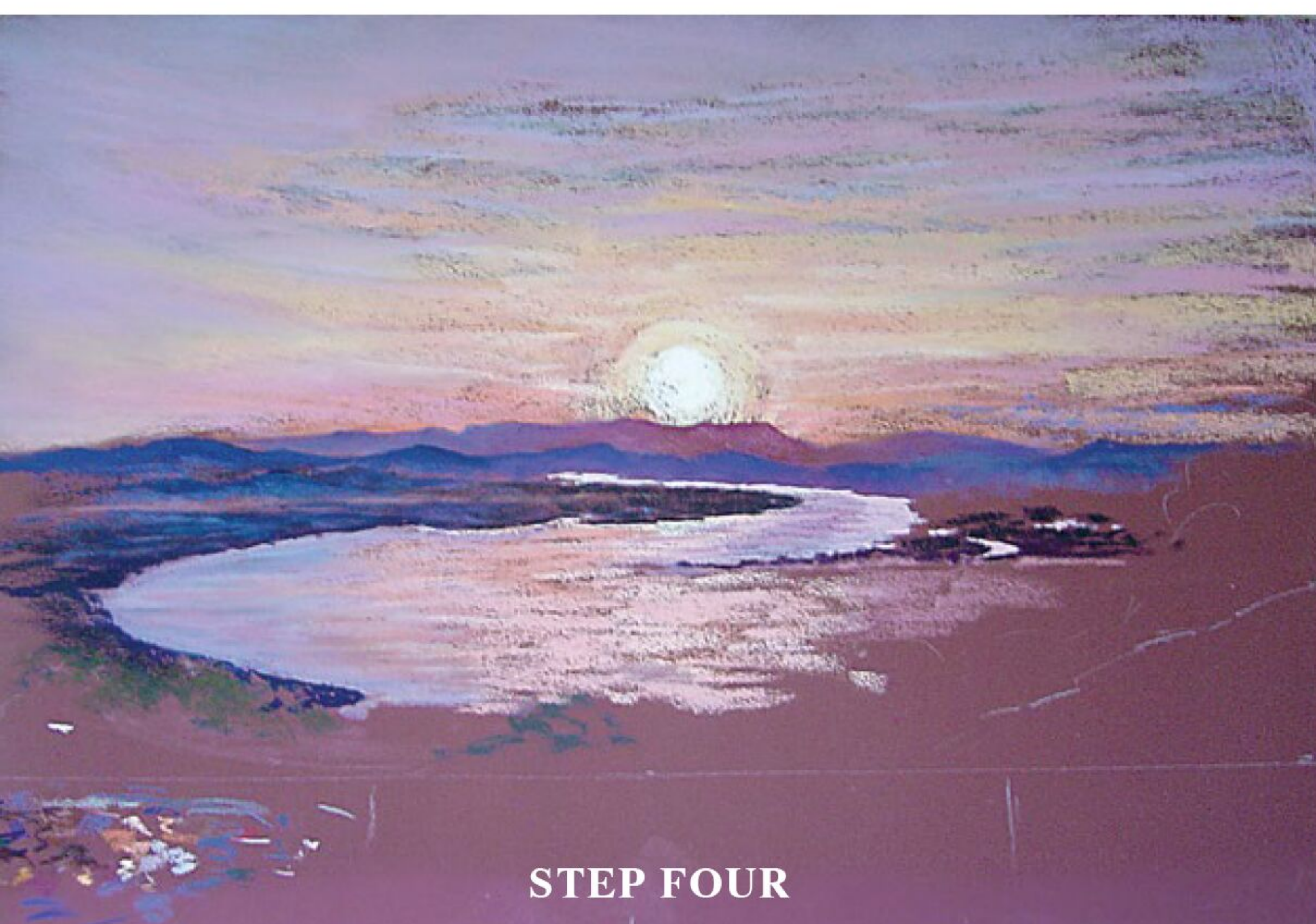
I begin to pick out some cloud details in the sky. I work up the foreground vegetation using more detail and textures, and darker tones and colours.

STEP SEVEN

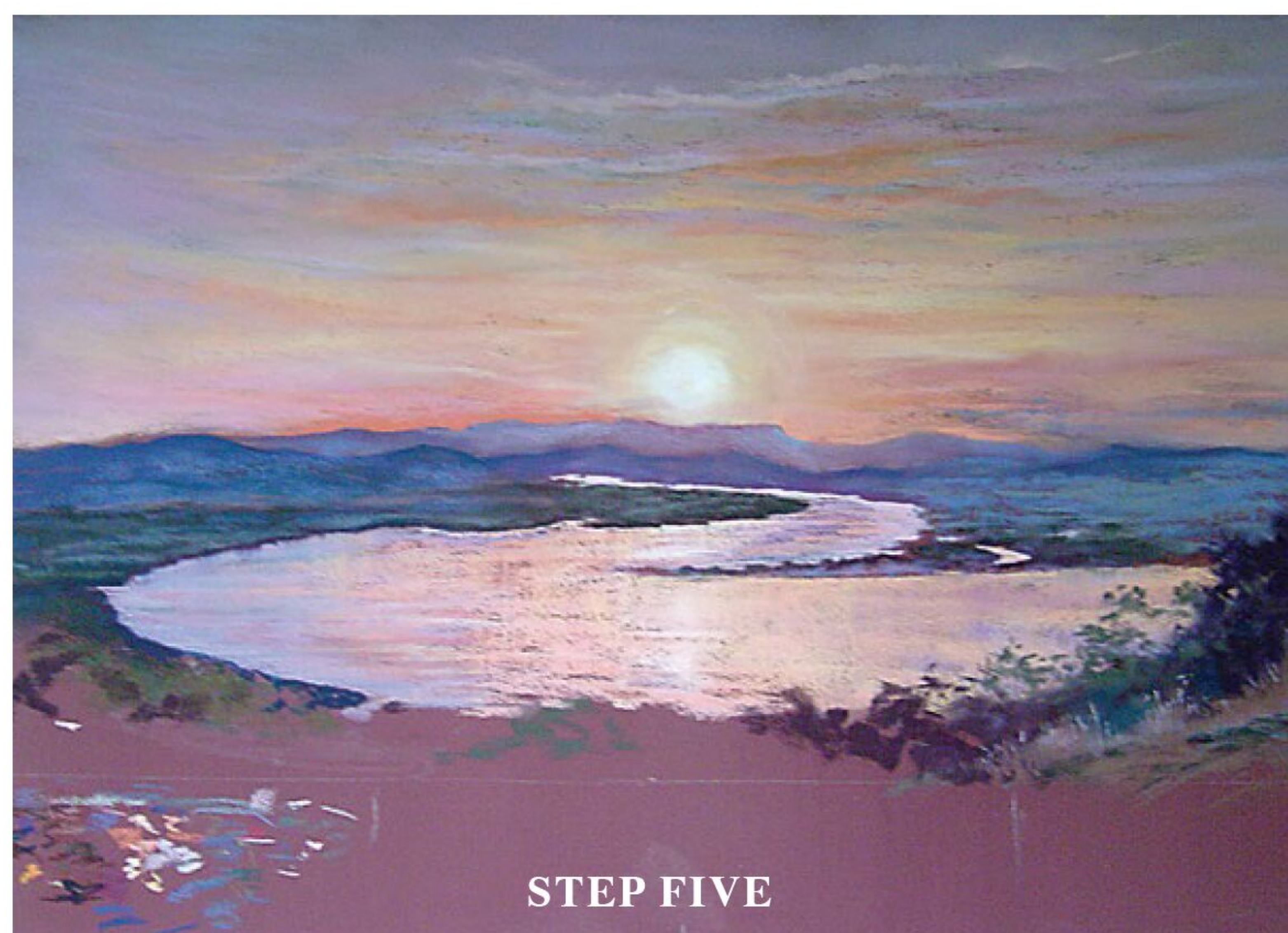
I start to indicate a few rooftops and signs of life of the town down below.

STEP EIGHT

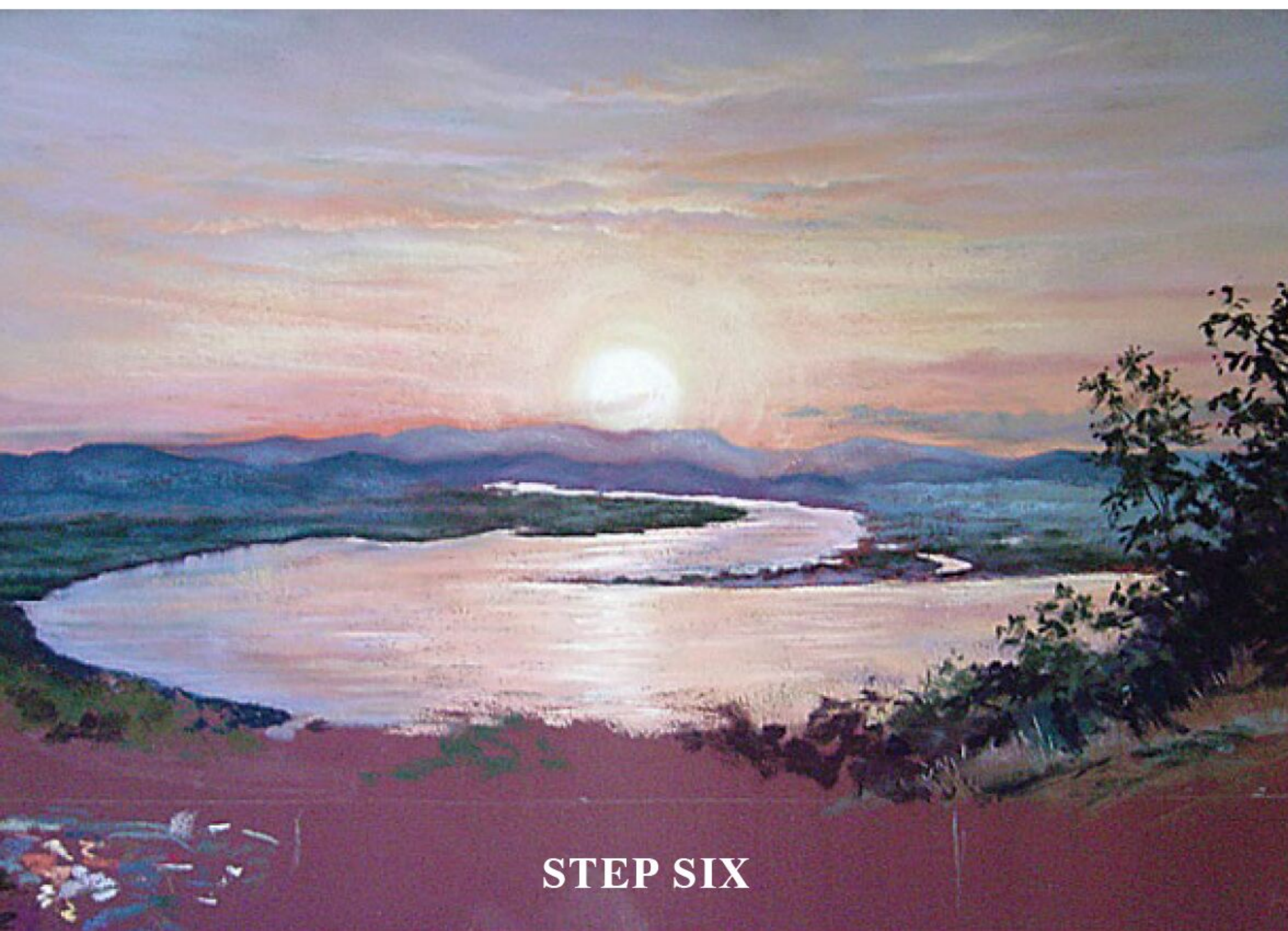
I decide to extend the painting further than originally planned on the bottom edge. I like the way the



STEP FOUR



STEP FIVE



STEP SIX

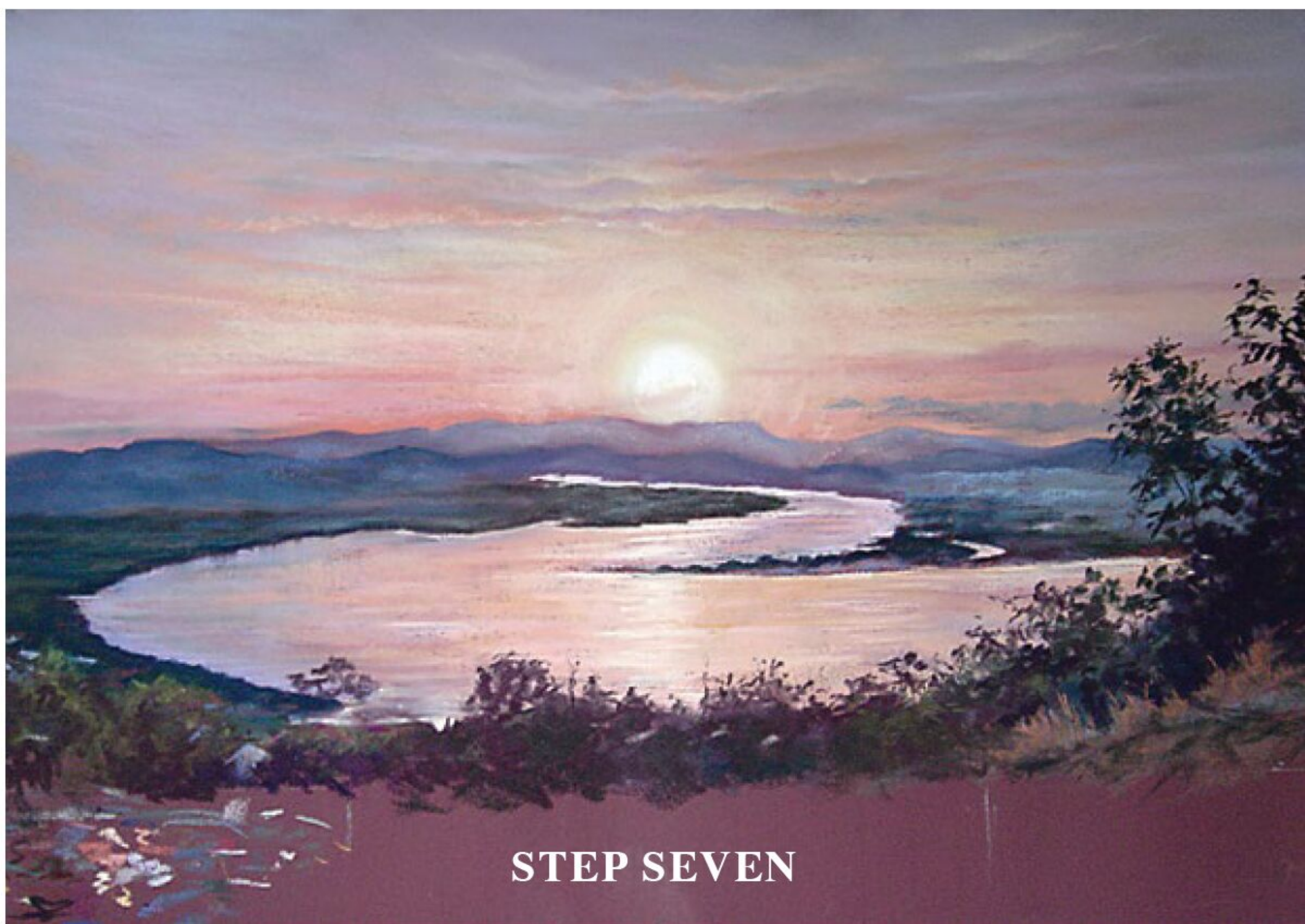
vegetation ‘frames’ the water element and the weight of this dark area holds the painting in better balance.

STEP NINE

I place some detail and highlights in the foreground grasses. Now is the ideal time to put the work aside for a few days.

FINAL STEP

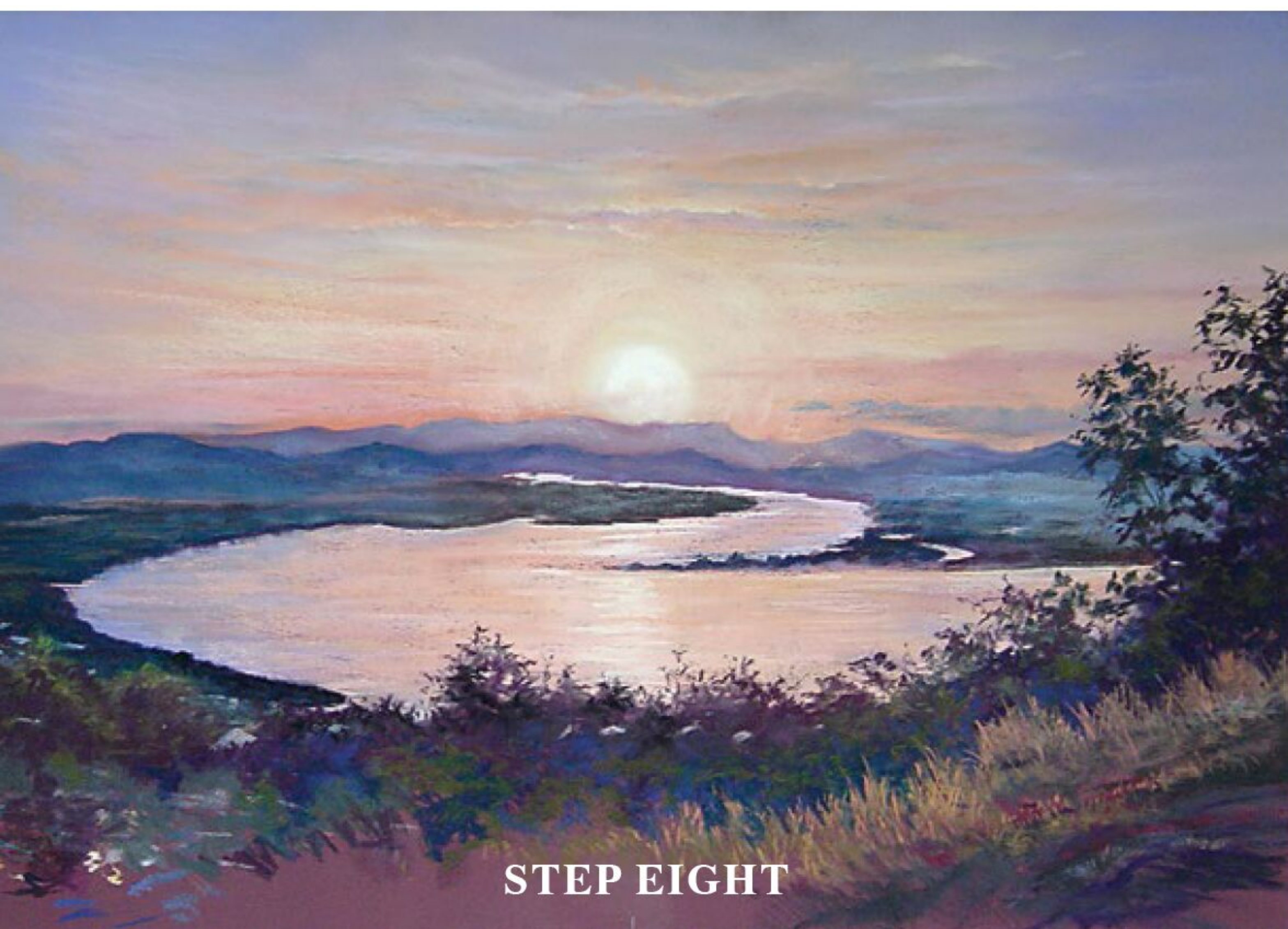
I decide to place some cloud to the left of the sun glow, to balance with the heavy vegation on the right, as there is too much fussiness in the sky. I remove the dark grey cloud low on the horizon to the right of the sun. I play down some of the distracting detail in the cloud above the sun. I lightly apply some rich soft oranges to the water surface and sky – to create warmth and soften the sun’s edges to give a hazy glow. Generally, I work up a few highlights and details ... trying not to fiddle too much! ■



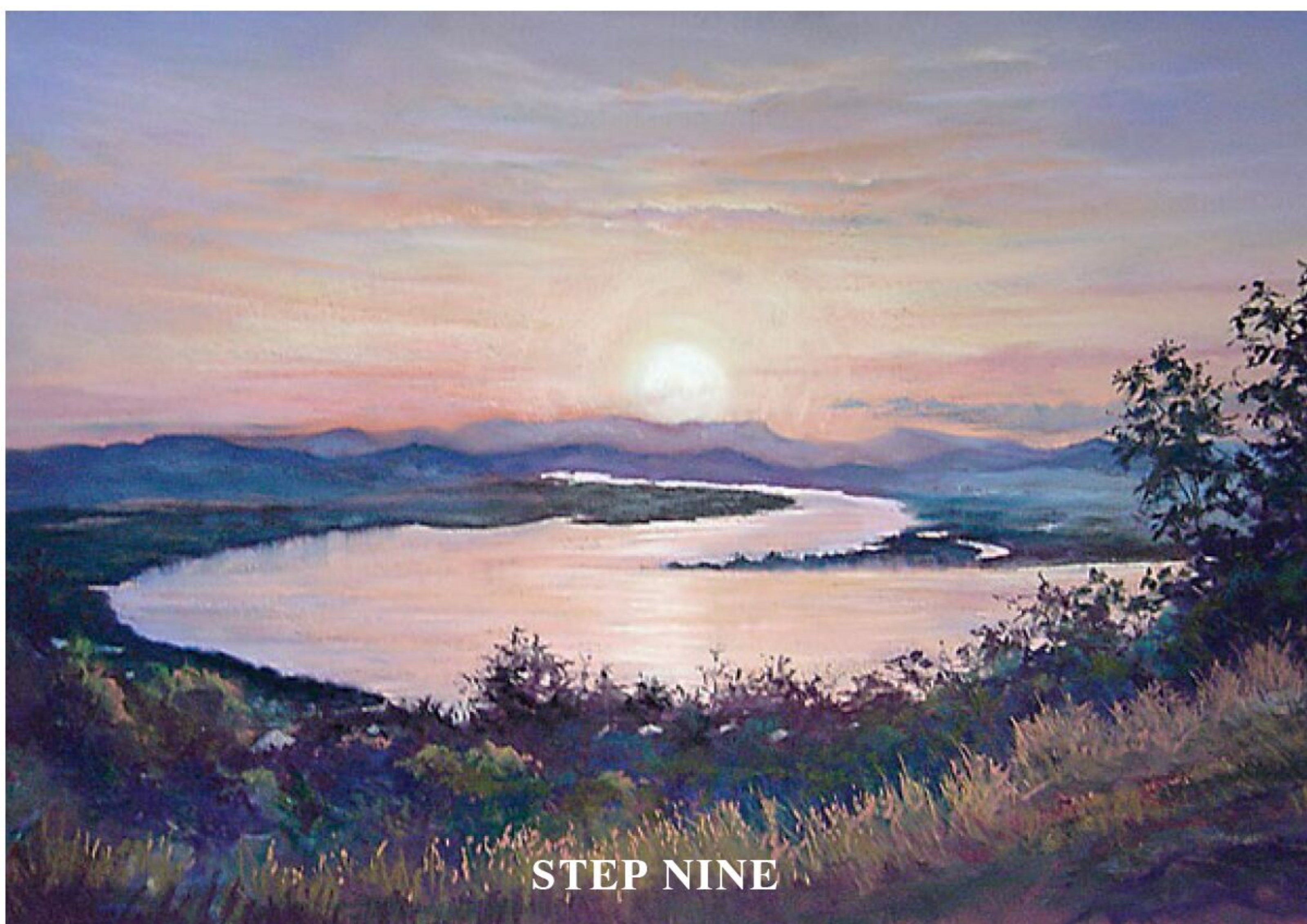
STEP SEVEN

MASTER HINTS AND TIPS

- When a pastel painting is complete, use glasseine paper and – with a credit card – swipe the whole surface, pressing firmly. This helps to hold the pastel and prevent any fallout of odd specks of colour.
- Be passionate about what you are painting. Paint what sparks your senses and fires you up ... the sooner the better, while the fire’s still hot! The energy and feeling you have for that particular place, view or scene will show through.
- The scenes I paint are of places where I spend a lot of time; and places I feel emotionally connected to. Sometimes it can take a couple of years of visiting somewhere before I have absorbed enough to feel ready to paint what I see and feel. Looking and absorbing is a continuous process.



STEP EIGHT



STEP NINE



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Chris Blake

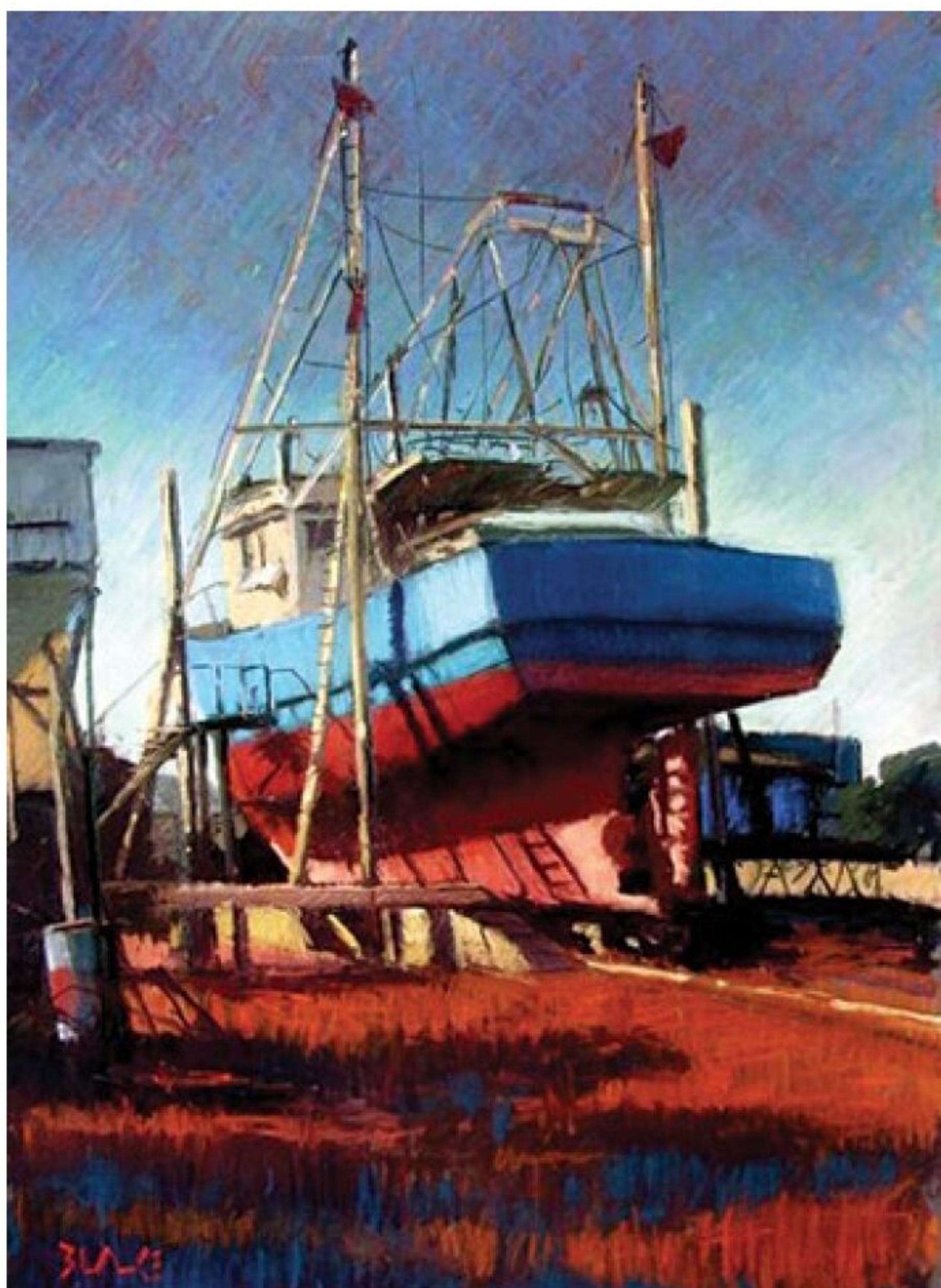
Master Pastellist

Edited by Trevor Lang



With no desire to produce a photographic record of his subject matter, this talented man likes to contemporise the landscape beyond a realist approach ... and still retain a conceptual delusion of reality.





London-born Chris Blake has been drawing all his life, and has been an artist for over 20 years. He works mostly in oils, pastels, and pen-and-ink.

Chris is a Master Pastellist with the Pastel Society of Australia.

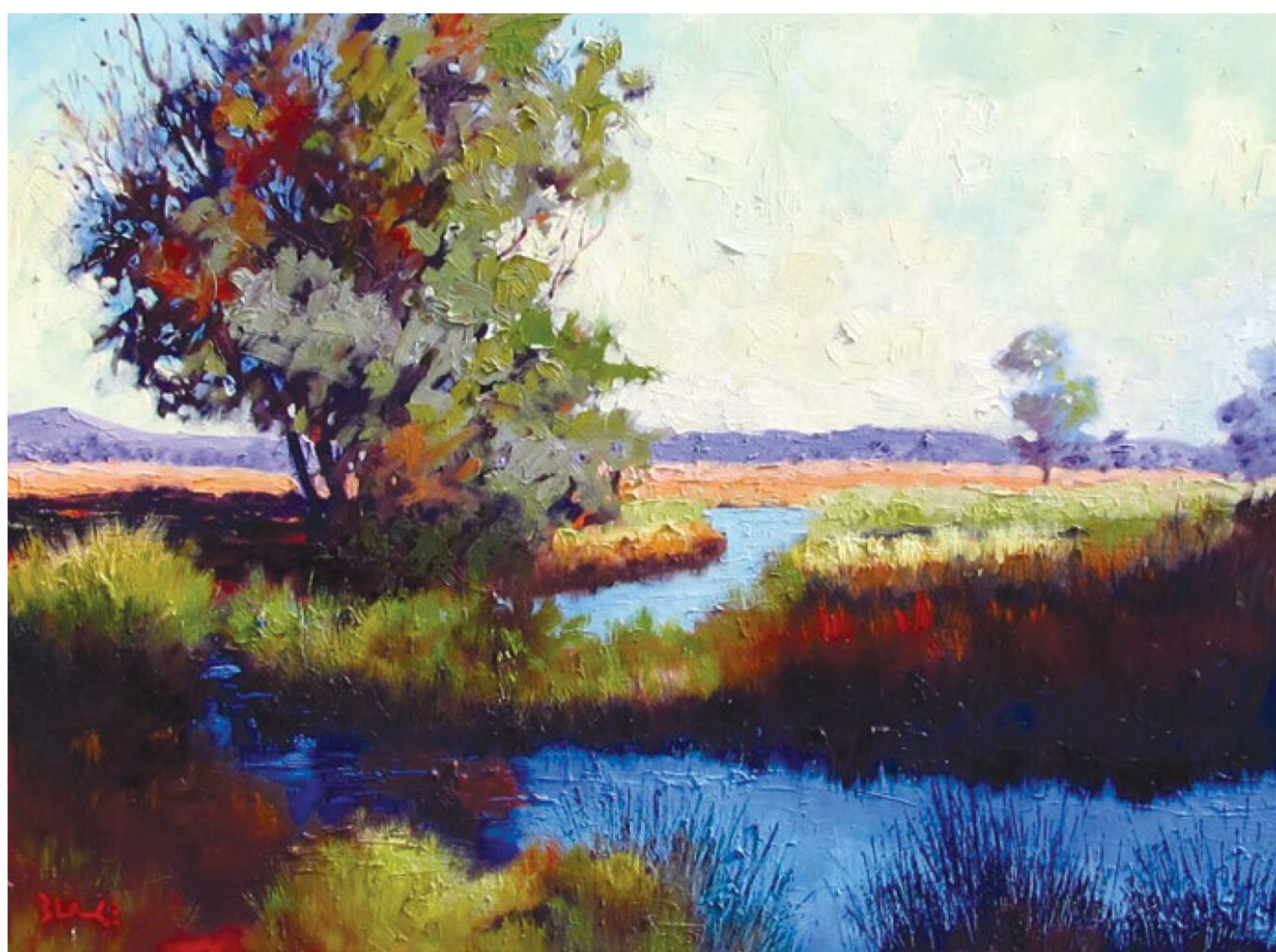
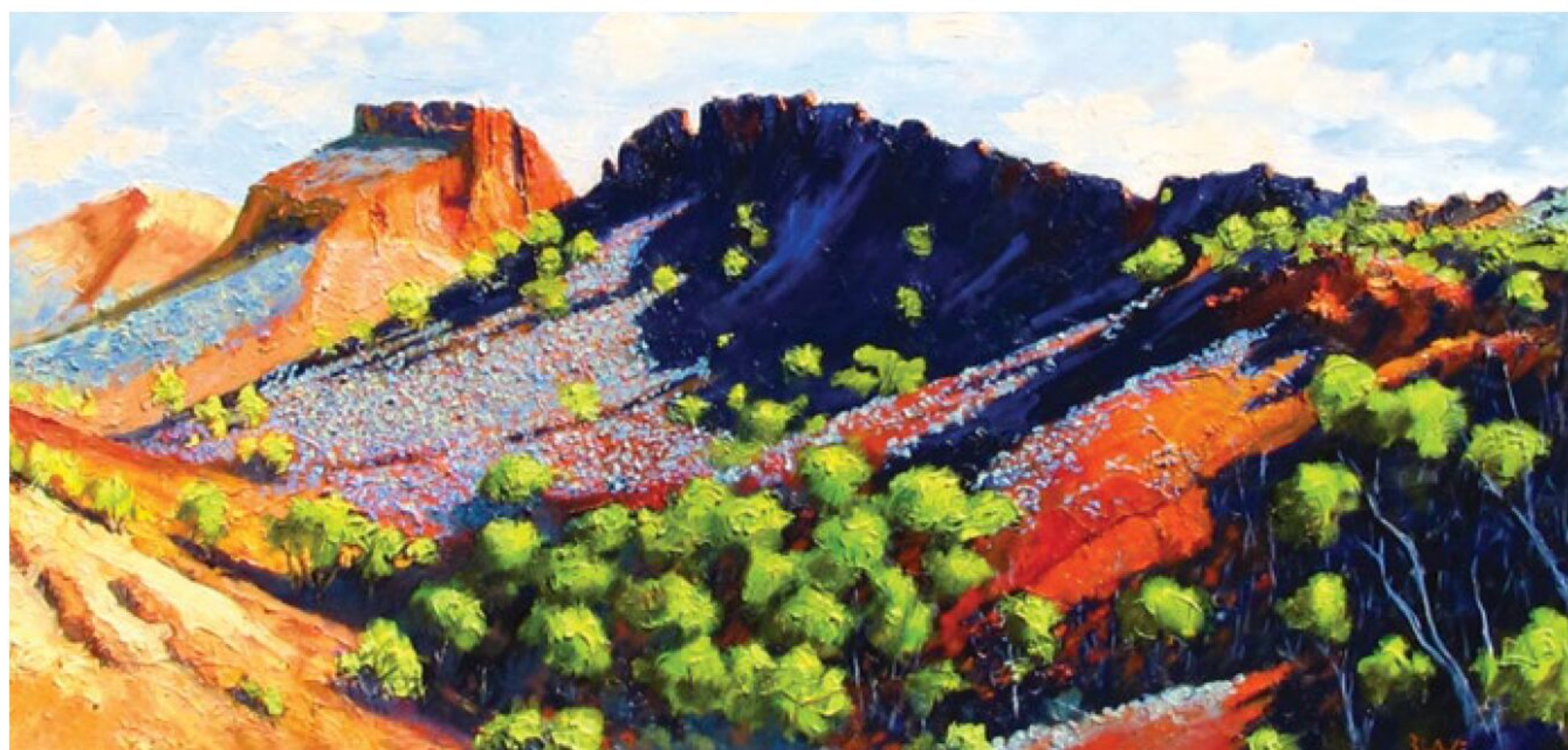
He is also a member of the Royal Queensland Art Society.

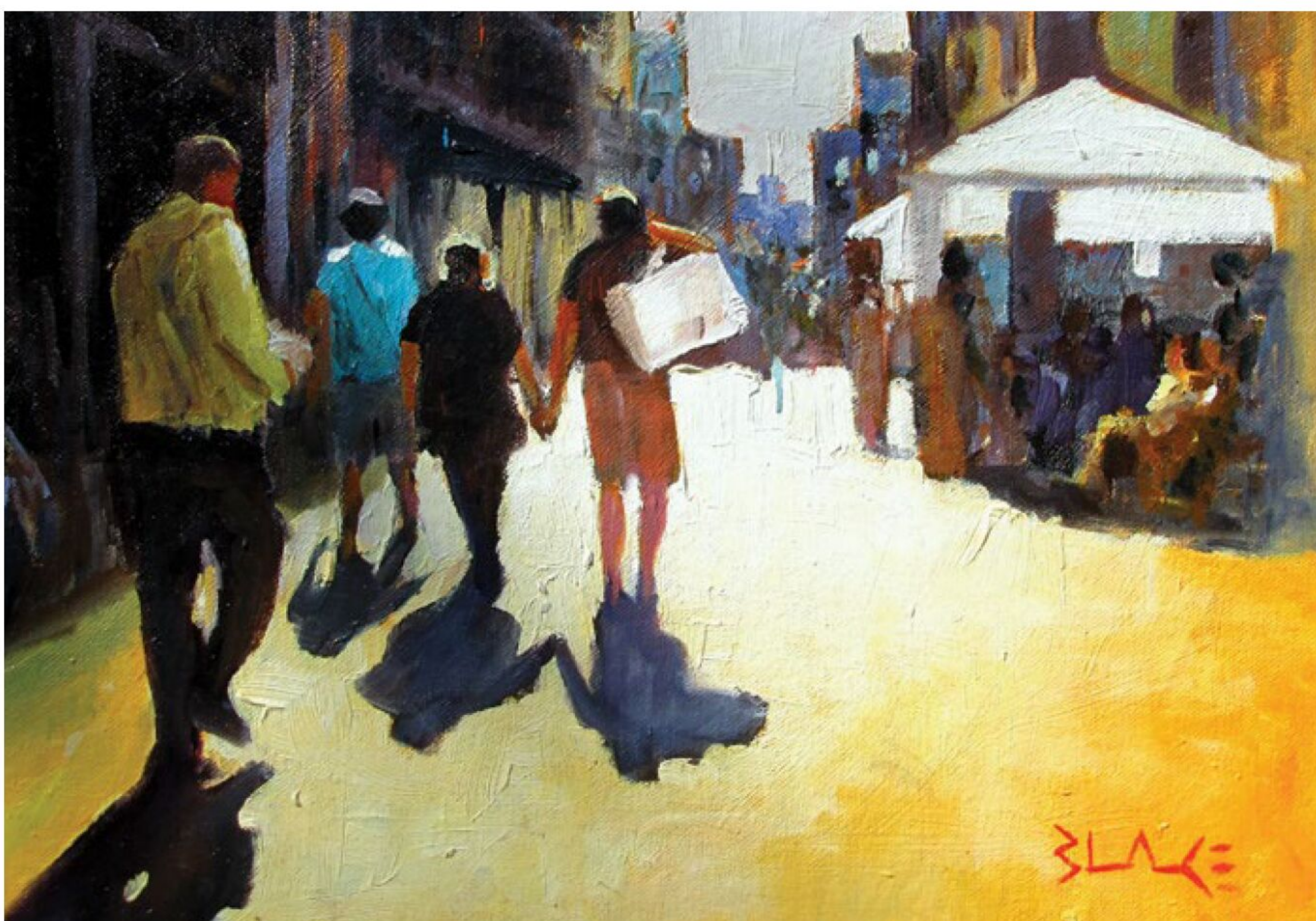
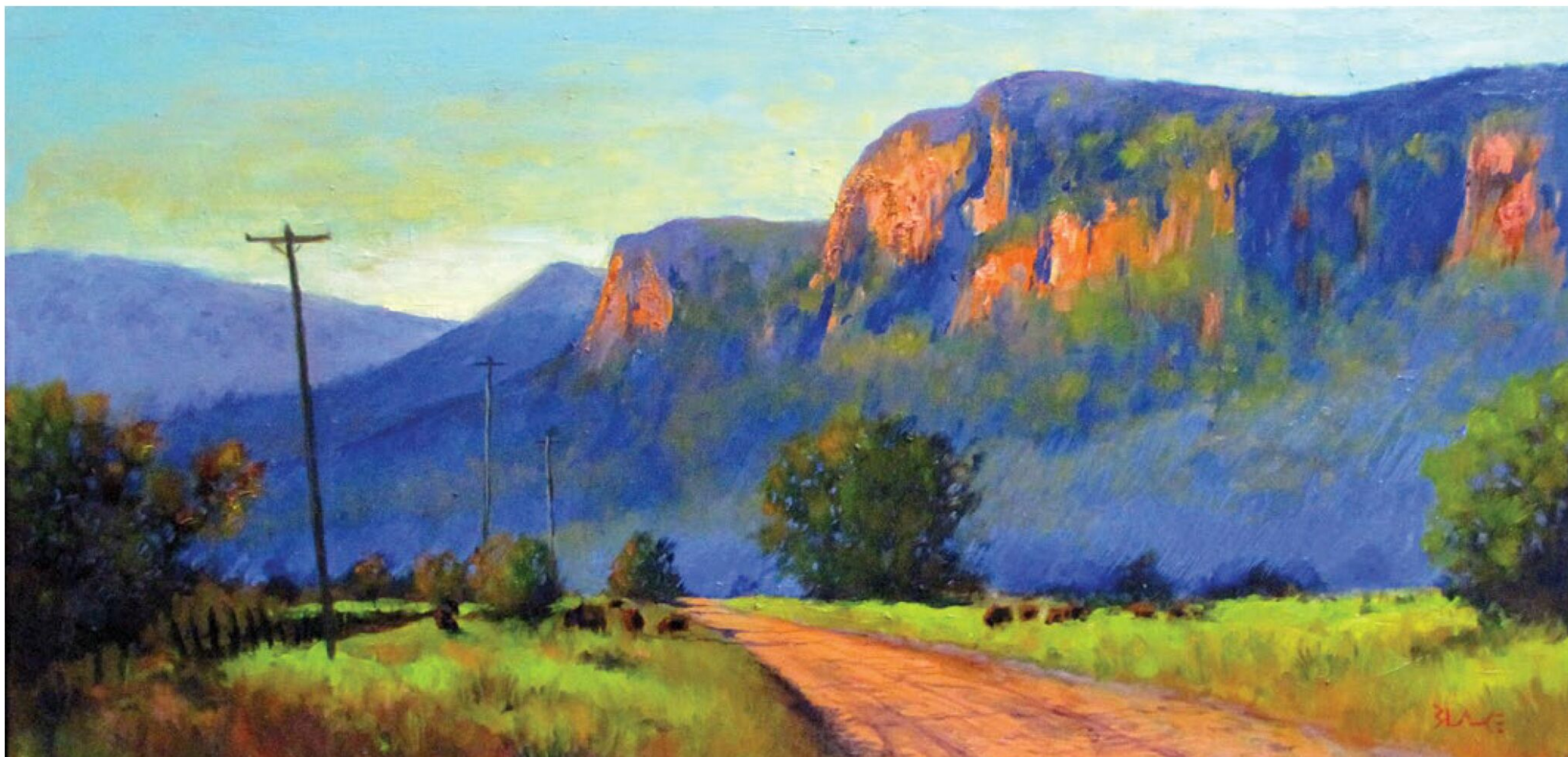
He has won numerous awards including the Ken Farrer Award for Artistic Excellence at the 2003 Maleny Arts Awards; and the Most Outstanding Painting at the Sunshine Coast Immanuel College Art Exhibition in 2004.

He started teaching art in 1992 at the Caloundra Learning Cooperative. Since then, Chris has been conducting workshops and classes throughout south-east Queensland on a regular basis.

This man is very clear about his creative direction.

“As a pastellist, my main concern is not to produce a photographic record of the subject matter – but rather to contemporise the landscape beyond a realist approach,” he relates. “My strong belief is in simple

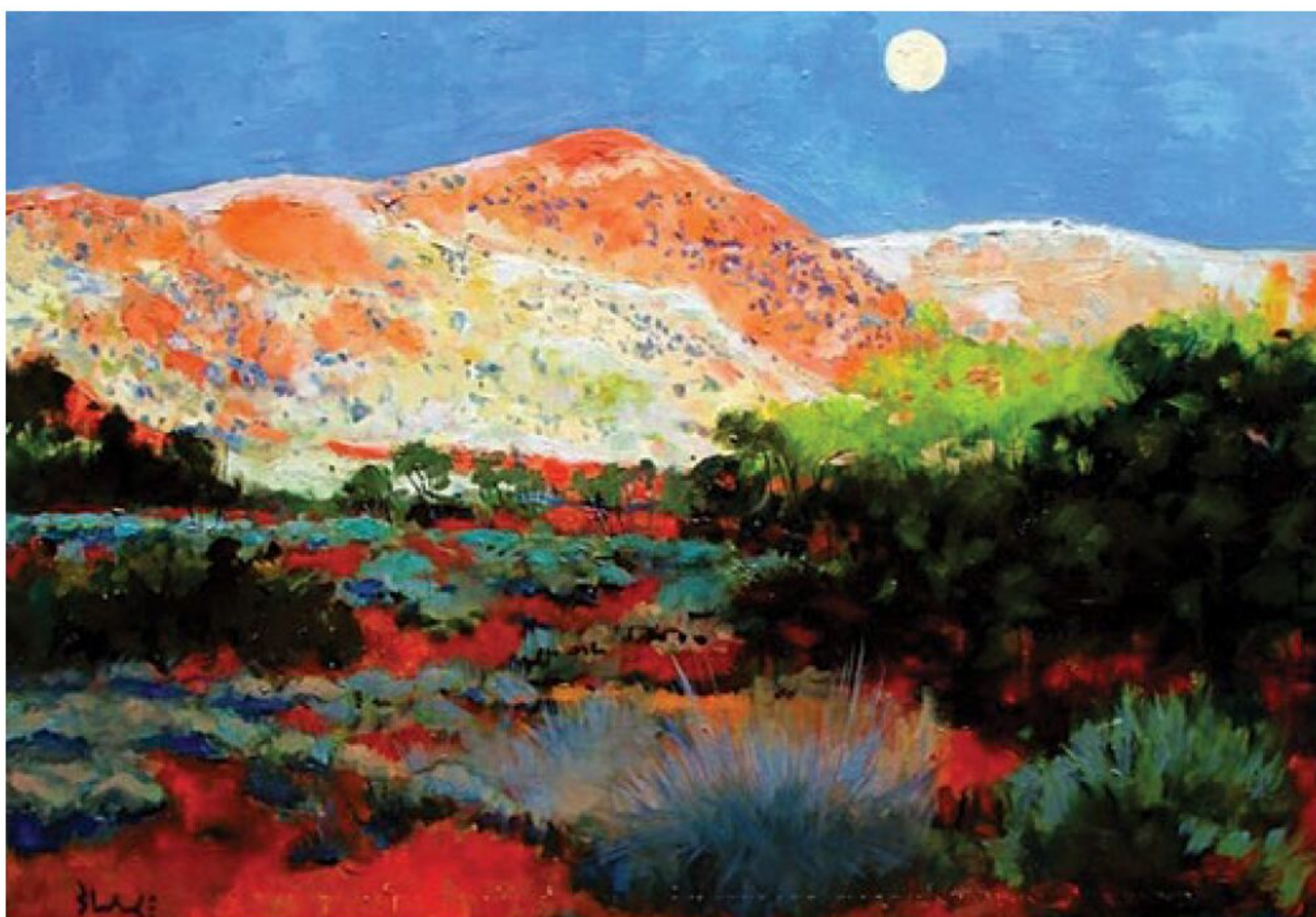




shapes and strong tonal contrasts and in using pastels and colour in a vibrant manner, usually on a dark ground. While my representations of landscapes are beyond the normal perception of the human eye, they still retain a conceptual delusion of reality. To achieve this, I use a glazing technique with multiple layers of colours. This involves a vibrant interplay of strokes of different colours to produce the desired final effect of colour and tonal values. Light and strong pastel strokes are employed to produce a more painterly effect.”

According to Chris Blake, pastels are a most versatile medium.





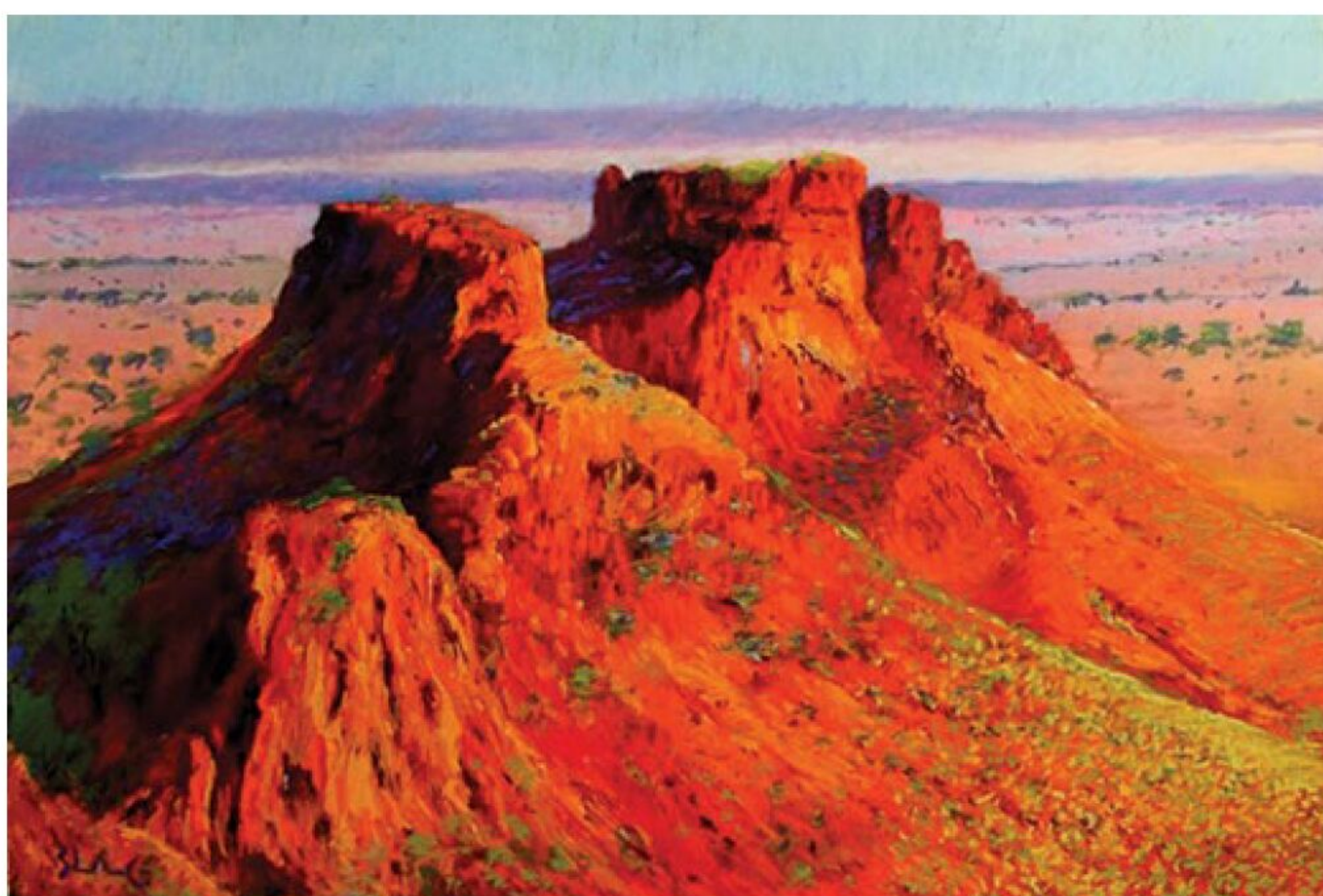
“Sometimes we are tempted to produce work that betrays the unique quality of pastels, and we end up producing work that imitates watercolours or gouache,” he laments. “I use pastels in a way that – I believe – exhibits the unique, vibrant textural qualities that are synonymous with this medium.”

Chris conducts a specialist art class entitled ‘Introduction to Drawing’ for small groups of students.

“This is an introductory to intermediate class,” he says. We cover all aspects of drawing – starting with simple shapes through to compositions using pen-and-wash and coloured marker pens. This journey includes studies in perspective, townscapes, simple human form and still life – in all drawing mediums (pencil, charcoal, pen and markers). There are also overriding continuing exercises to develop lifetime drawing skills and an appreciation of form in Nature.”

Demonstrations by Chris Blake are as much a learning experience for him as they are for his class.

“I believe, every time I put pastel to paper and make a stroke, my mind is open to a new experience in tonal conception. I tell my students, from day one, to ‘push the colour; push the tone; have fun and enjoy’!” ■



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Pastels

Yeppoon Ebb

By Chris Blake

Within days of it being finished, this painting gained a Commended award in the 'Pastel of the Year' at the Pastel Society of Australia end of year competition.



In the course of my painting career, I have taken thousands of photographs. The biggest challenge after a 'gathering information' trip is deciding which image to select, from the thousands of photographs

taken, to use for a painting. Often, one will stand out from a series and say, "Paint me." Yeppoon Ebb was one of those photographs.

The combination of late afternoon light; the colours; and the composition

of the boats was a bit flukey ... but then, after all, serendipity is the guardian angel of an artist.

As all of my photographs are digital, they get the computer treatment. They're cropped and

enhanced. I used to have a hangup about using the computer as an artistic tool – but I reasoned that if the computer was a tool available to Leonardo da Vinci, then he would have used it. However, I try not to let it override my artistic integrity.

I painted this scene three times: Twice in pastels and once in oils. Each painting represents the same scene, but at slightly different intervals as the sun was setting. The pastel shown is the earliest of the three. It has the brightest and most vibrant colours. As the sun set, the successive paintings had darker and cooler colours.

STEP ONE

I did a quick sketch on paper just to get the feeling of the subject and some understanding of how the main shapes related to one another.

Now one may ask, “Why bother doing a sketch when you have a perfectly good photograph to work from?”

The reason is understanding. If you do the sketch, you work out some important basic points like your composition and perspective, as well as the knowledge of how the main shapes – in this case boats – are constructed. This is the time to move or delete things that you don’t like – for example, cars and telegraph poles – that are in the wrong place. It is also the time to look at the tonal structure of the painting. The sketch may be rough, but the simplifying of tonal values and shapes is the name of the game.

STEP TWO

I transferred the gist of the drawing onto the Colourfix paper. I used black paper because colours really zing on a dark background and, as this was a sunset scene, I wanted to set the mood very early in the painting.

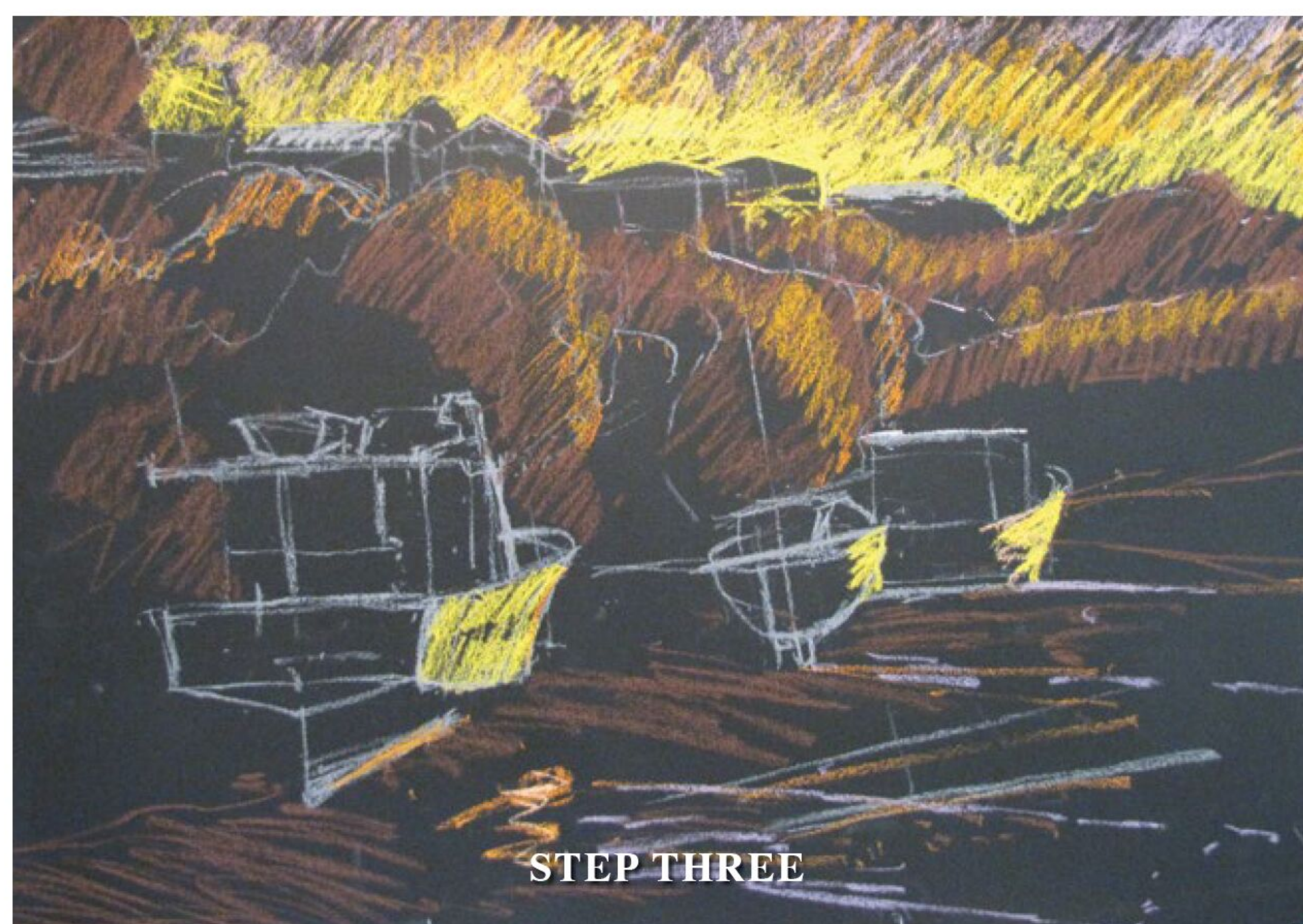
STEP THREE

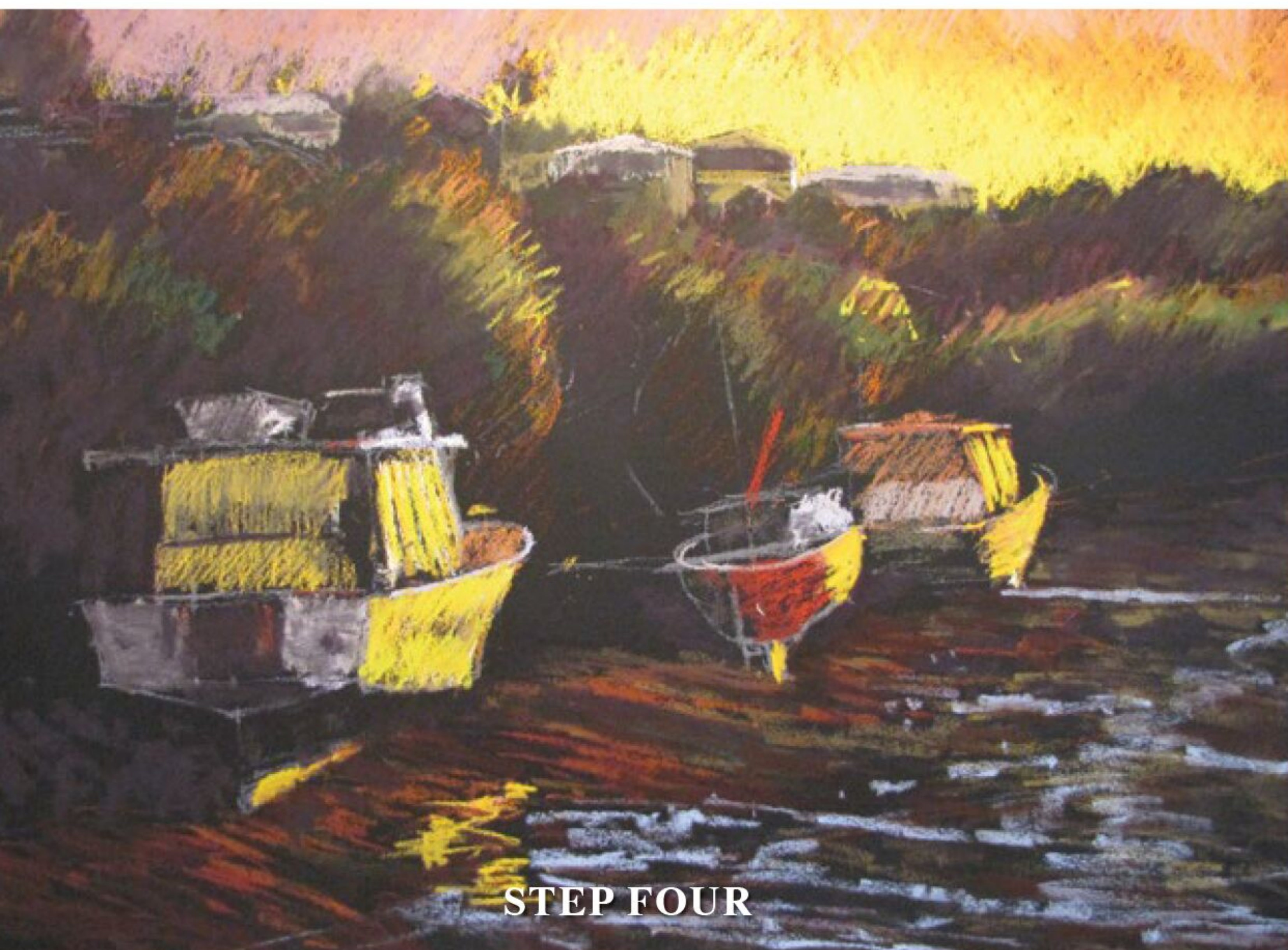
I added the first lines and a quick bit of local colour. It was important at this stage that I was happy with the drawing. Some changes can be made (as you will see later) but it is often best to be true to the drawing. If I have any doubts later in the painting, I always go back to my drawing.

For me, starting to put down colour in a pastel painting is always the hardest part. Mind you, finishing is difficult ... and come to think of it, the bits in between aren’t all that easy either. The trick at the start is to get the tones right. Correct colour can be adjusted later.

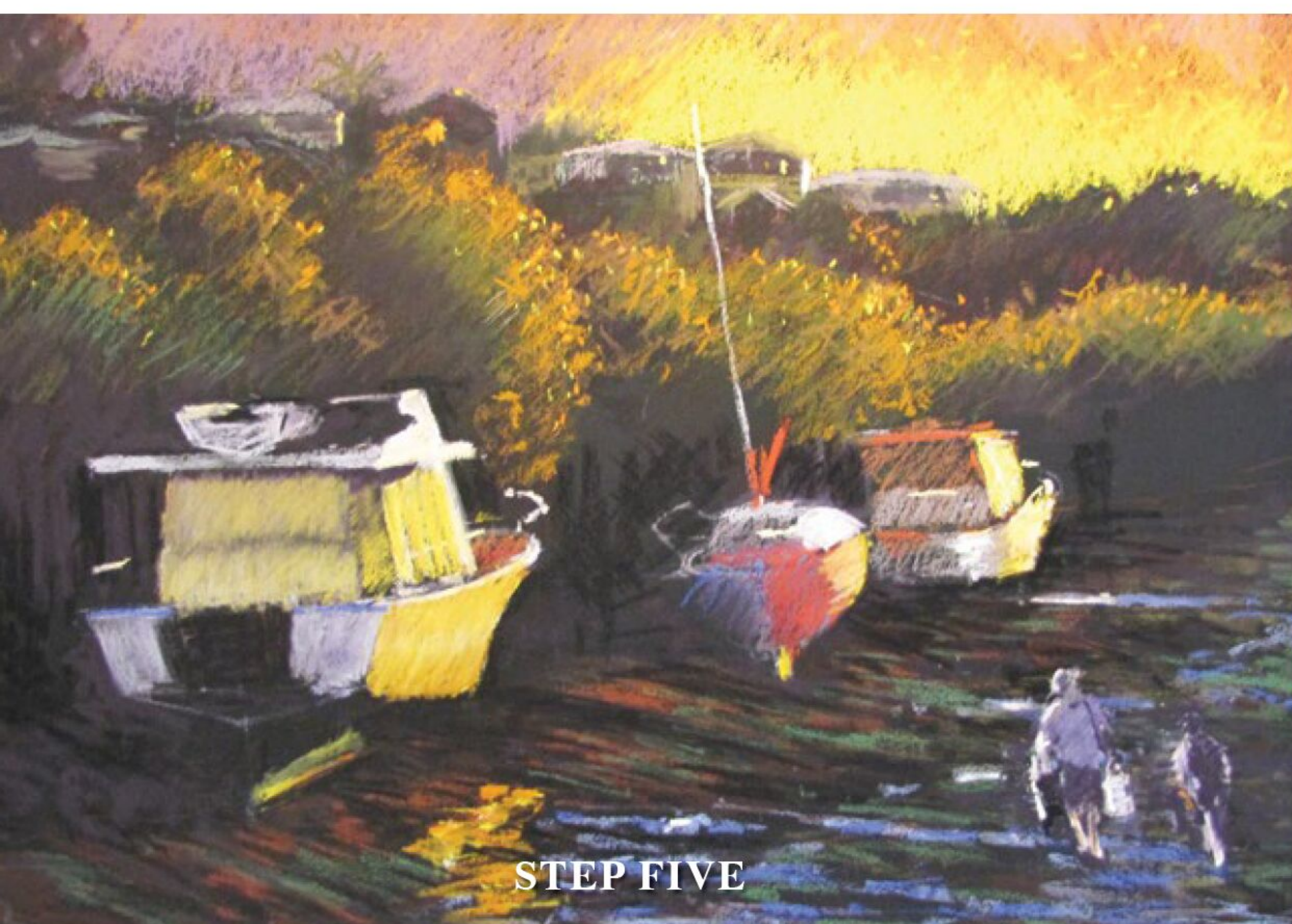
MATERIALS

- * Artists’ quality pastels.
- * Colourfix paper.





STEP FOUR



STEP FIVE



STEP SIX

STEP FOUR

The painting had started to give me some direction. I always like this part. Although I have a photograph to work to, there comes a time when the painting starts to dictate which way it wants to go. Be ready to listen.

Now that I was laying down colour, the painting was starting to work out. I often get to a stage in a painting when I am happy with the way it is going. I like to enjoy the moment, because it might not last.

STEP FIVE

Sometimes we view our work and feel that there is something missing. It happens to us all. You might not have picked it in the first tonal sketch, but once you are working on a larger canvas or paper, you want to add to your original sketch. I had one of those feelings and I succumbed to the temptation to add. I already had some photographs of a man and his son collecting bait while the tide was out; so I put them in. Then I knew that it was a mistake. I had ruined a good composition by overcrowding and splitting the image.

STEP SIX

I made the figures disappear and the space was comfortably taken by water reflections left in ruts, and a green tinge of algae. I also started the difficult job of lightening up the work (so easy to overdo) by adding highlights to the mangrove trees.

FINAL STEP

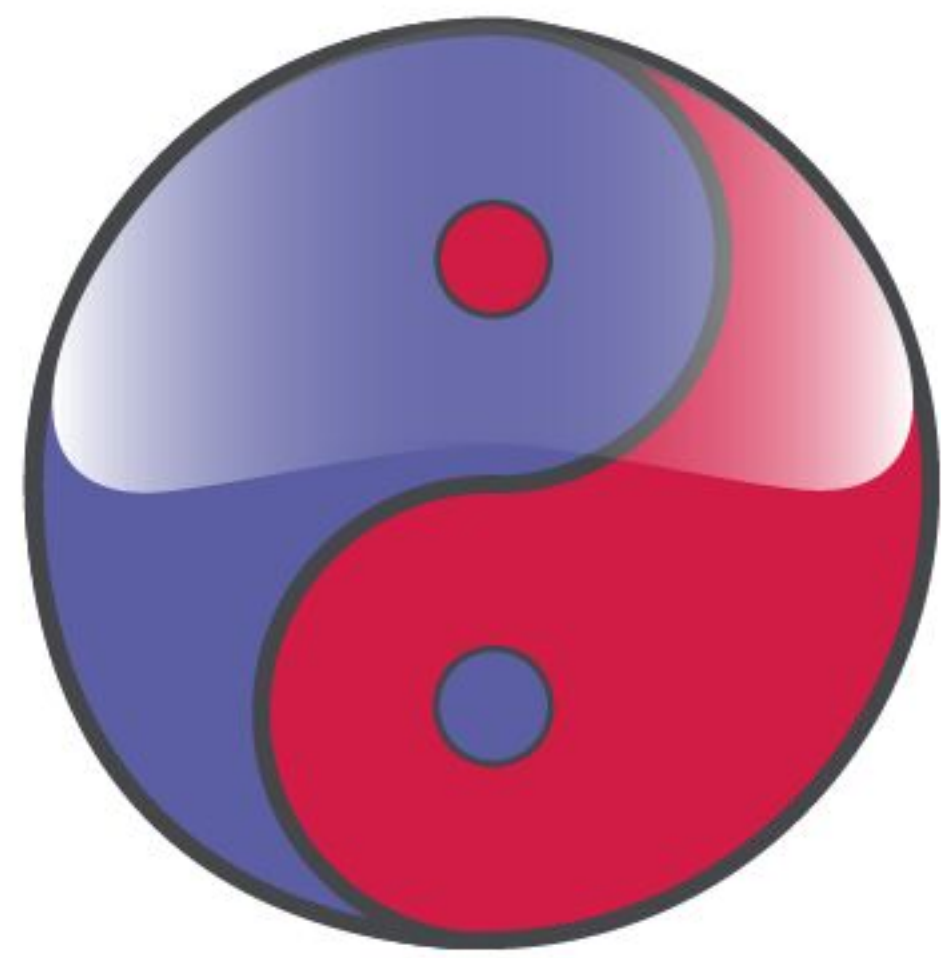
The back of the boat was a problem. I did not have the right tone to give it a nice contrast with the light yellow side where the setting sun was bouncing off – so I used a trick I had picked up. Fixative darkens the pastel. I carefully masked by holding a piece of paper where I wanted the highlights, and gave the rear of the boat a few light sprays of fixative – letting it dry between coats. If I am in a hurry, I can use a hairdryer to do this; but a few minutes is all it takes between coats. The pastel darkened off and I saved myself time and money by not trying to find the correct colour.

All that remained was a general touch up of darks and lights, and a bit of detail around the roofs and foreground.

When I was finished, I signed the picture and rushed it off to the framer before I was tempted to do more to it (and possibly ruin a good painting).

Within days of its completion, this work gained a Commended award in the 'Pastel of the Year' at the Pastel Society of Australia end of year competition. I was happy! ■

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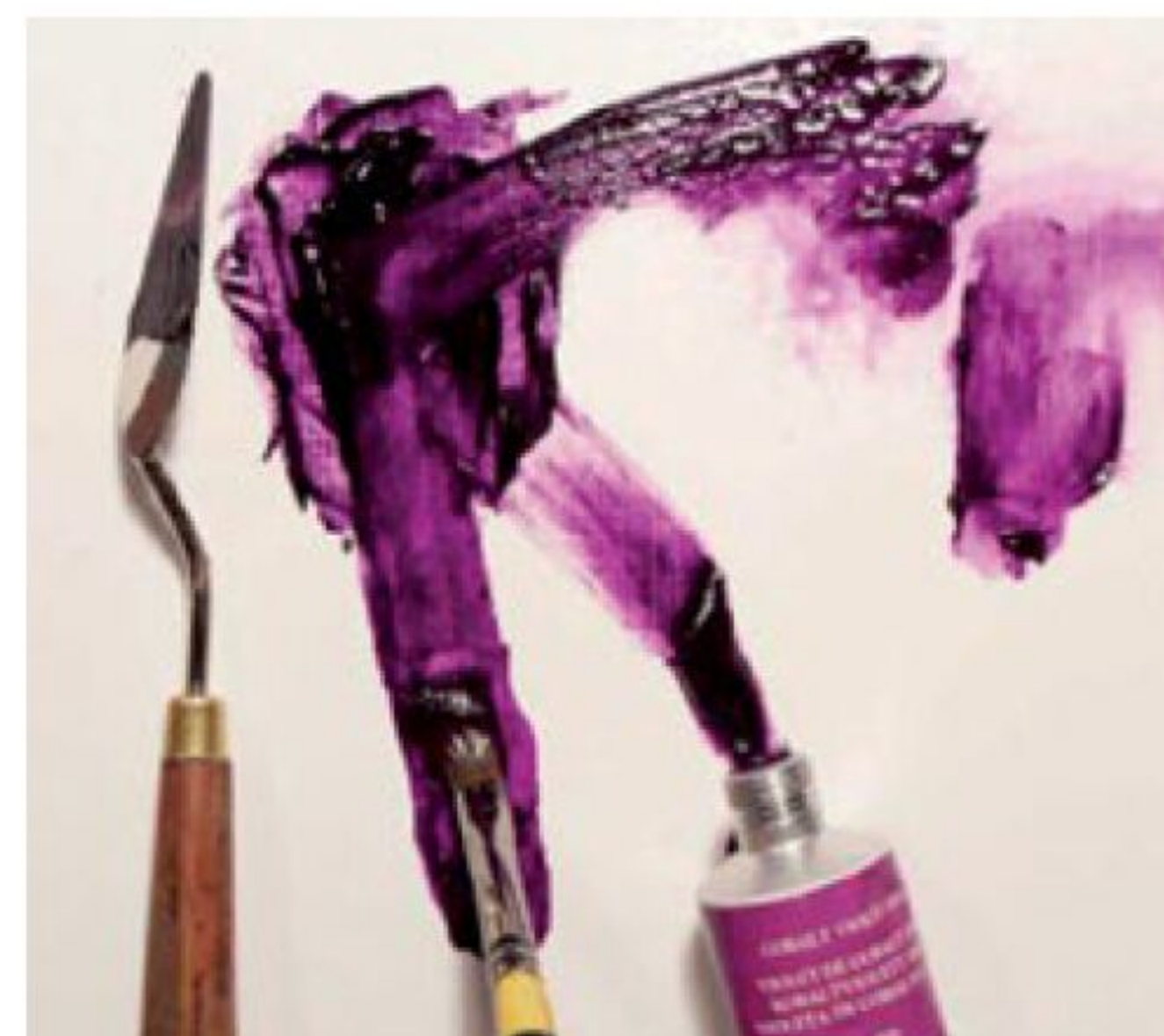
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Shelena Russell Galleries

Contributed by Shelena and Warren Russell

Wonderful art galleries are located all over this country, hosting and promoting the work of Australia's diverse exponents of art. Artist's Palette magazine showcases a broad selection of these venues. In this Issue, we look at what is described as 'The Heart of Art' on Queensland's Gold Coast.

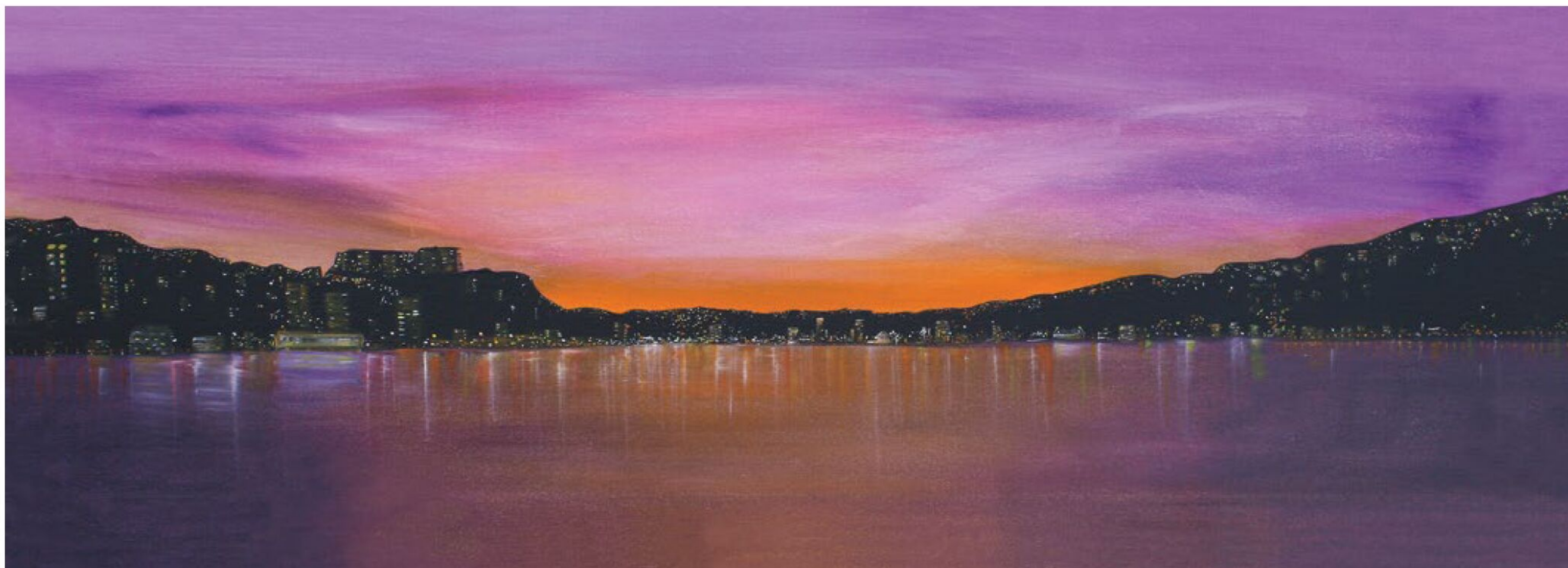


Shelena Russell's life of painting started in early 2002 following her move from New Zealand a year earlier ... while in the later stages of pregnancy with her first child. It was at this time that her partner Warren asked her what she wanted to do with her life once the baby was born.

While her working life had previously consisted of holding down office administration jobs, Shelena said her dream was always about a 'creative' future such as fashion design. Warren immediately bought her a sketch pad, with the first page etched with the words 'let the creative juices flow'. The drawing of fashion garments quickly gave way to a more artistic bent as Shelena began to sketch and colour artworks.

After buying Shelena all the equipment she needed to paint, Warren said that their circle of friends were amazed at her raw but significant talent. A few of Shelena's artworks were sold to close friends; and a few others she had done were displayed on cafe walls around Adelaide.

Shelena, Warren and baby Cassidy moved to the Gold Coast in early 2003.



After they discovered how hard it was to get artworks exhibited in galleries and cafes, they also learned there was another whole dimension of difficulty in getting those works sold. So with a bit of courage and a good commercial lease opportunity, Shelena opened her own studio gallery in July 2003 in Coolangatta – just 18 months after she had first picked up a paint brush, at the still ‘reasonably young’ age of 31.

Shelena painted day and night for weeks to get the gallery open with around 20 paintings.

Today, the gallery in Coolangatta is still going strong – continuing to only exhibit Shelena’s artworks; and she has now opened a second gallery at the northern Gold Coast suburb of Paradise Point.

“Of course we have diversified the gallery business to now include giftware that we manufacture, and a couple of unique jewellery lines that we import from France and South America,” Shelena says. “In addition to this, there is a franchise of our gallery that

has been operating in Cairns for more than three years now.”

Shelena says that her paintings are mostly about what she sees and feels at the time.

“Having a gallery business to support, it’s tempting to paint more ‘commercially’ ... that is, to paint what is popular in the local market (here, for example, it is beach scenes) ... but I prefer to paint what I feel and what ‘moves’ me,” the artist explains. “I think I’m just fortunate that my artworks often resonate with a good





proportion of the public. Of late I've really enjoyed using mixed media in my works, and combining the use of words and sayings to convey sometimes what is not obvious in the artworks and to help embellish them. It has also surprised me how powerful the effect of words in my artworks has been, as they evoke so much emotion and they are often the driving force in a decision to purchase."

Key to the development of Shelena and Warren's gallery business is that after Shelena's first year in business, Warren put his own business

aside to help grow the commercial side of running an art gallery.

"In 2004, we had just heard of the new technology to print artworks onto canvas and thought this was a perfect fit to sell both Shelena's original works and canvas print reproductions which we felt would appeal to the vibrant tourist trade at Coolangatta," Warren says. "It was from this process that we uncovered the giant of putting other people's photographs onto canvas! There were other people printing onto canvas then – but no-one had commercialised it like we did. It

wasn't long after that, the big tourist trade in Coolangatta allowed the 'photographs on canvas' popularity to grow massively around Australasia."

"We were never sure whether the gallery could survive selling just original art – and only Shelena's art at that – but it hasn't done too badly considering Shelena has sold over 500 original artworks from the gallery and we have added a range of services and products over the years to make the business more diverse and stable," he continues. "Those services and products include picture





framing; photography; wide format printing and Giclee art reproductions; photographs on canvas; jewellery; our hand-made giftware; and Shelena's hand painted ceramics. We also wholesale a range of our art prints and giftware, and that extra dimension has been important in the recent times of slow retail trade."

Shelena Russell Galleries is an 'Australia made' licensee and very

proud of offering art and photographic giftware products under that banner.

"It's tempting to have our products made offshore (in China) as they can be produced a great deal cheaper ... but we've really committed to being our own manufacturer and carrying the 'Australia Made' tag. And at least our customers know that what they buy from us mostly cannot be purchased anywhere

else, and it is lovingly hand-made by us!" Shelena proudly claims.

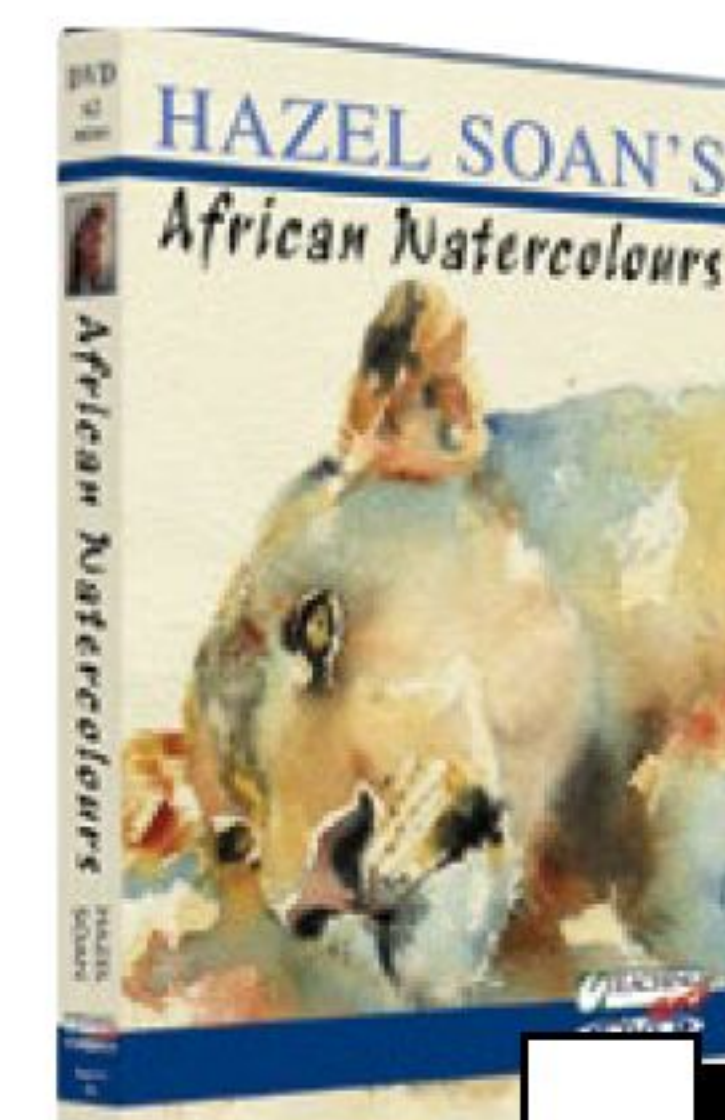
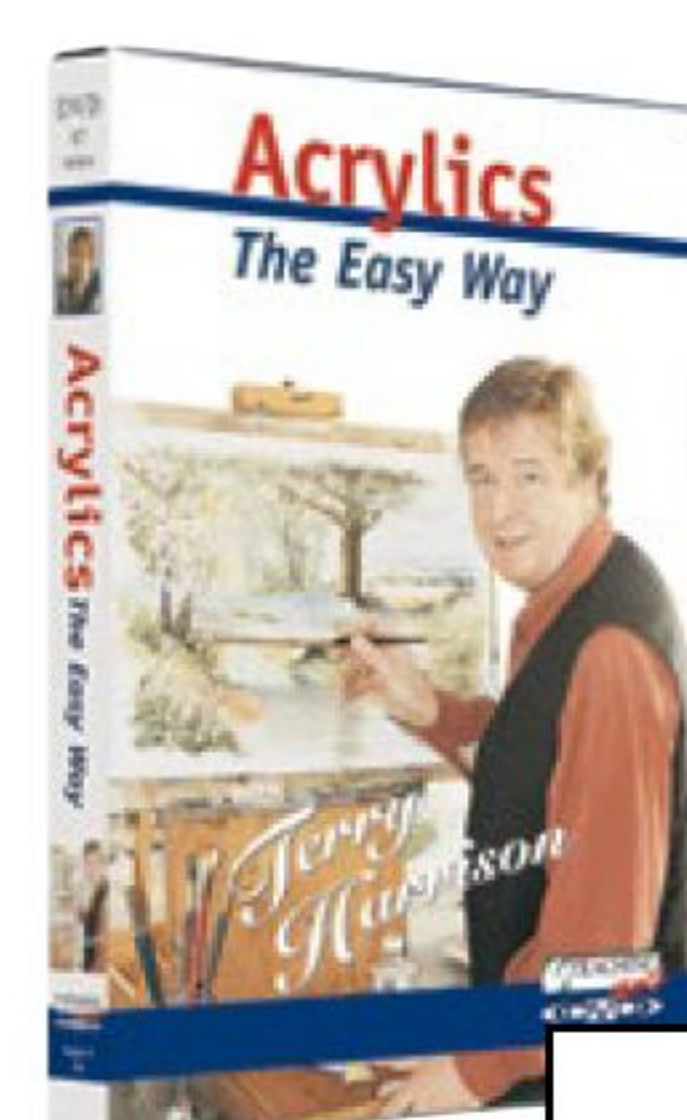
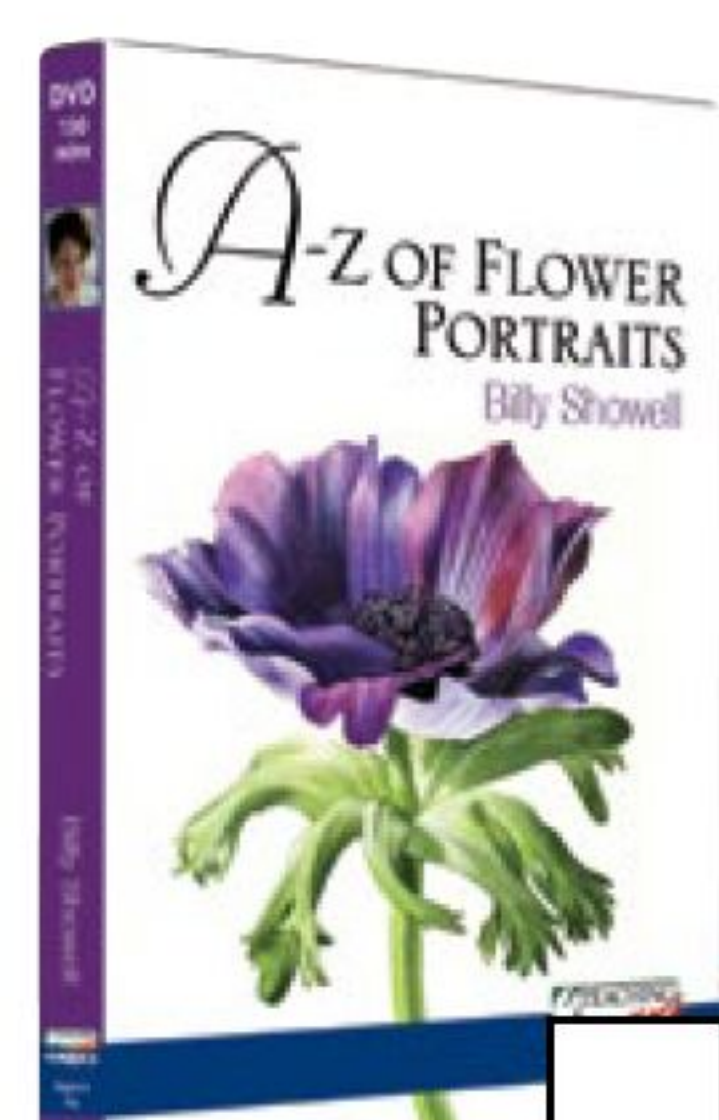
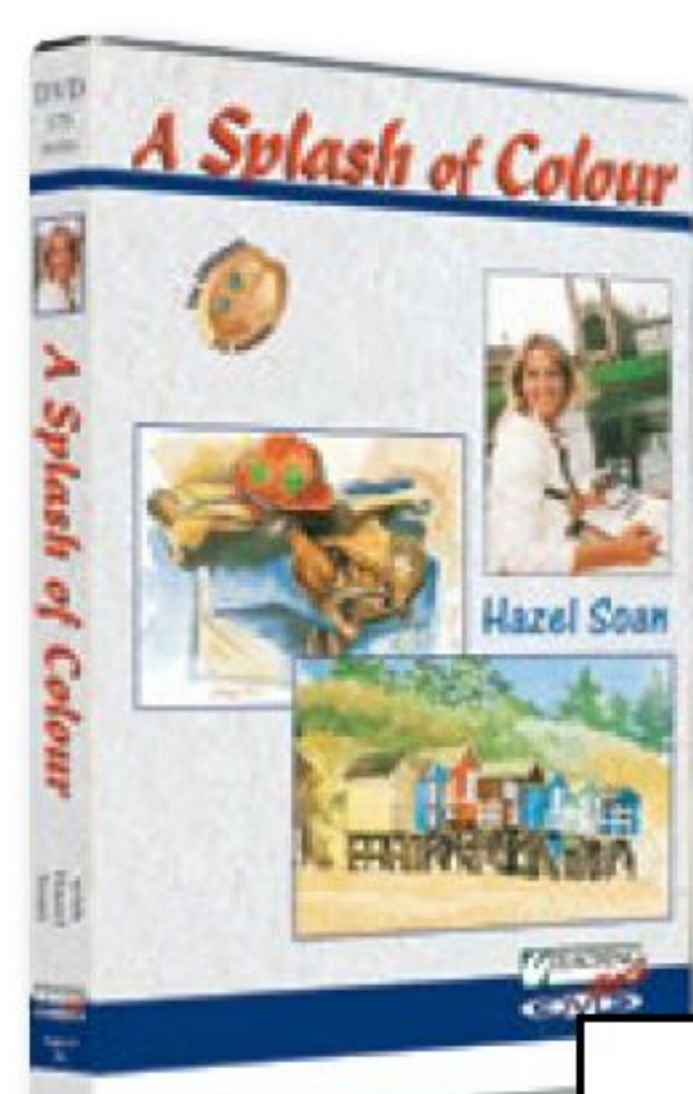
"Our goal is to eventually have one of our galleries in each of the strategic main cities in Australia and New Zealand."

Shelena Russell Galleries' primary business is located at 36 Griffith Street, Coolangatta – telephone 07 5536 6559. ■

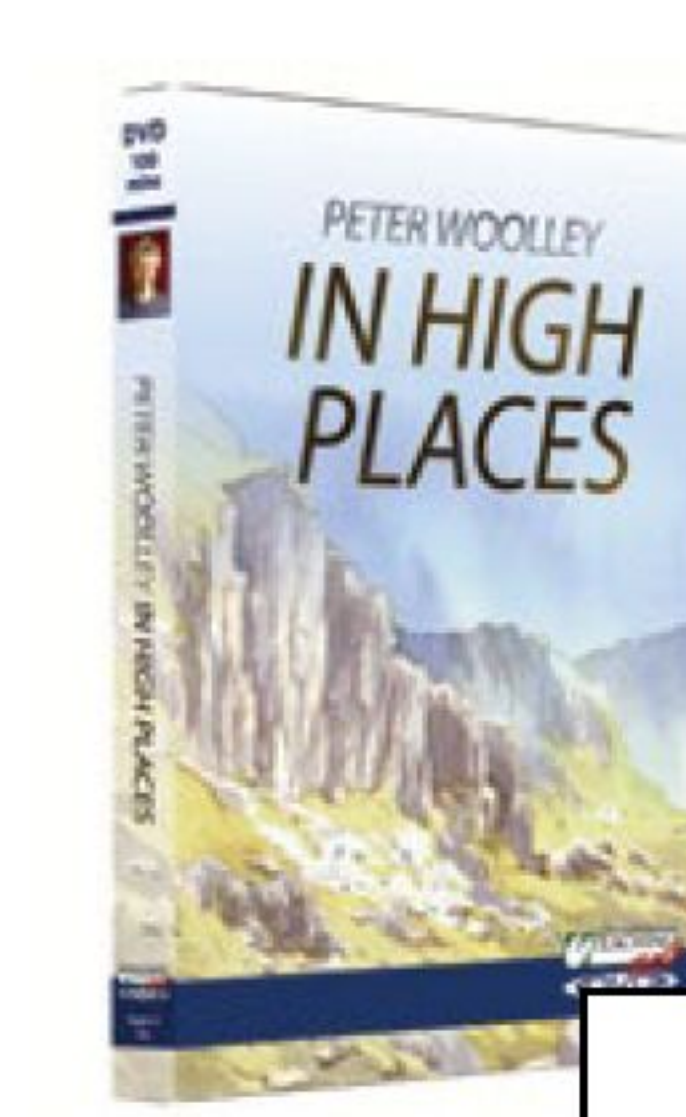
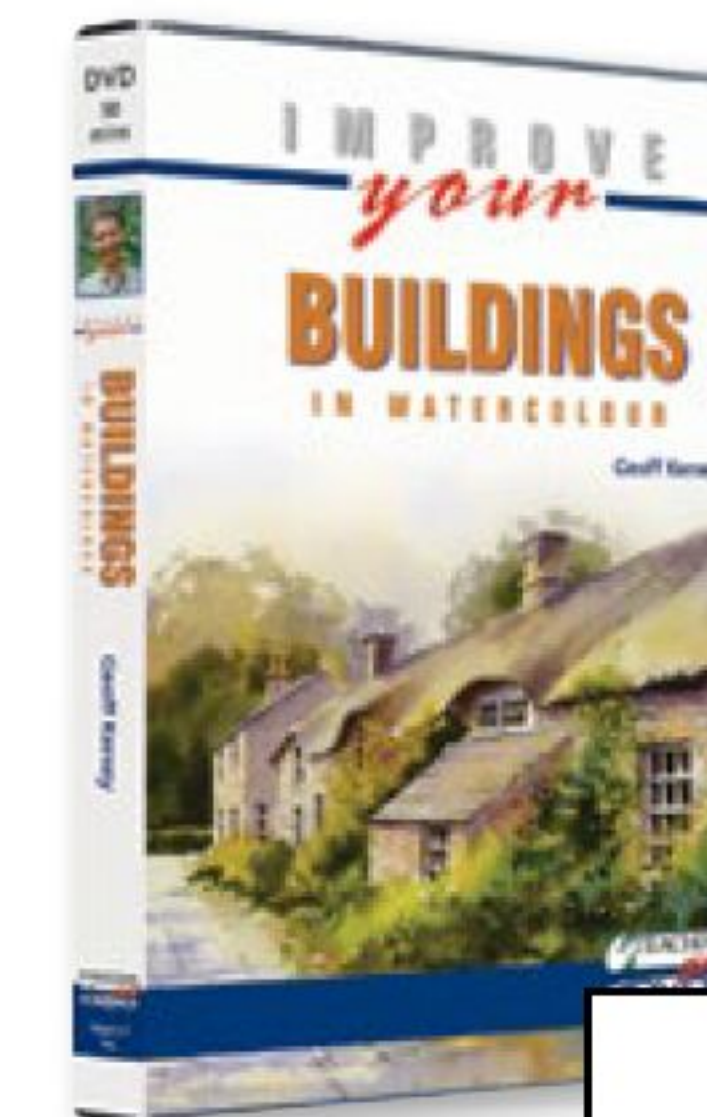
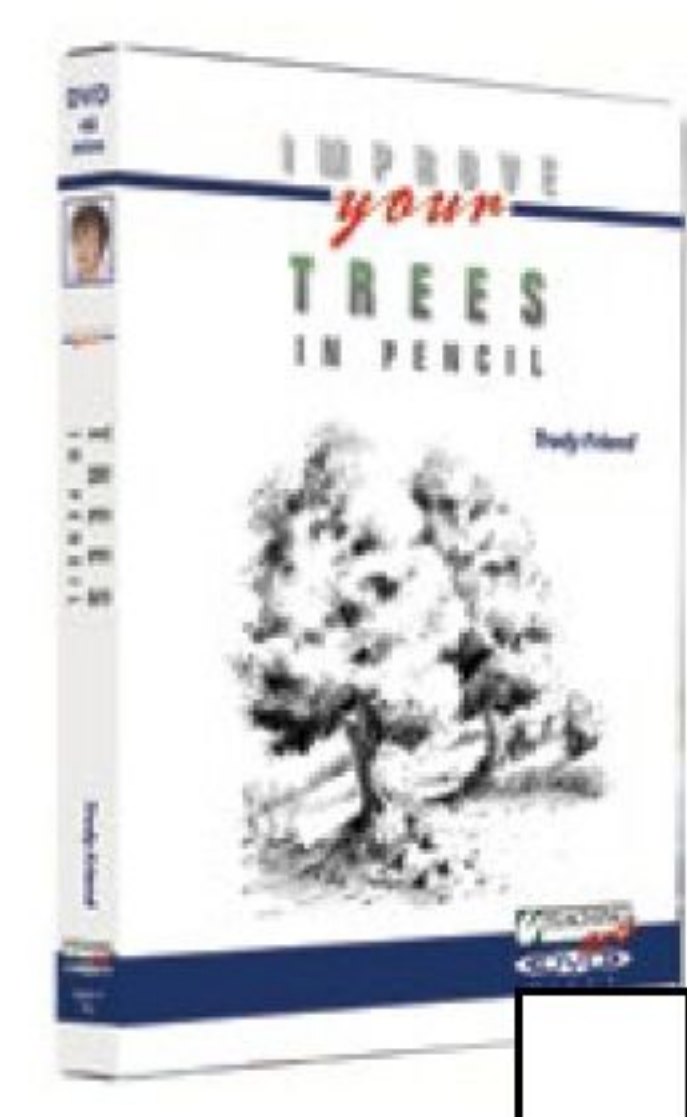
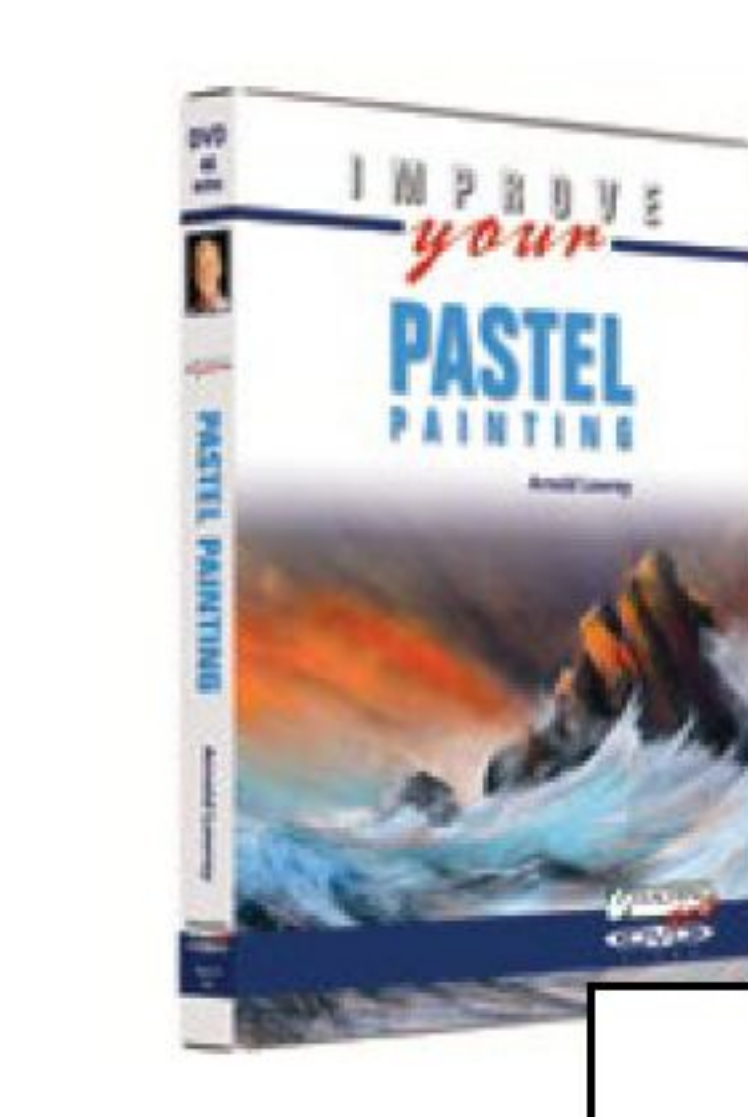
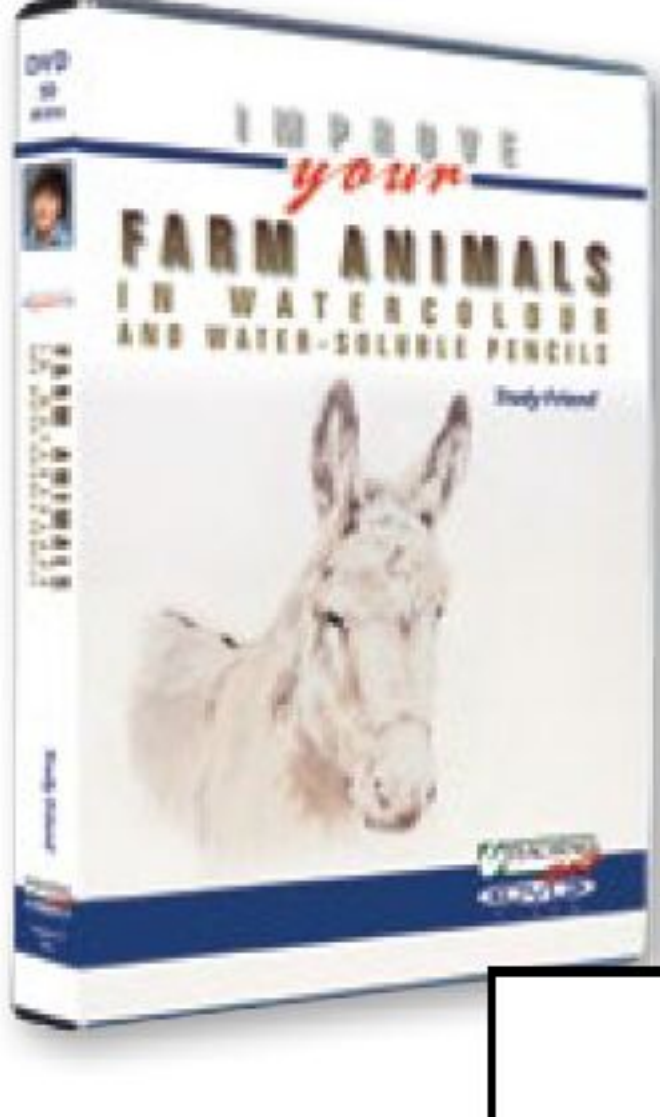
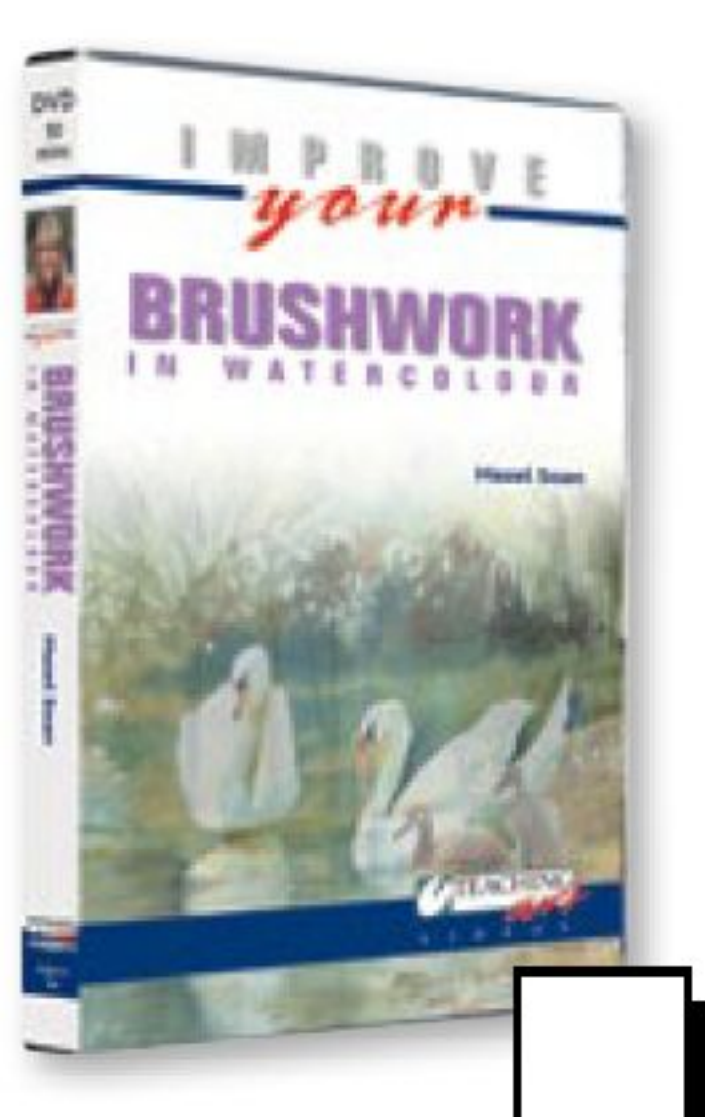
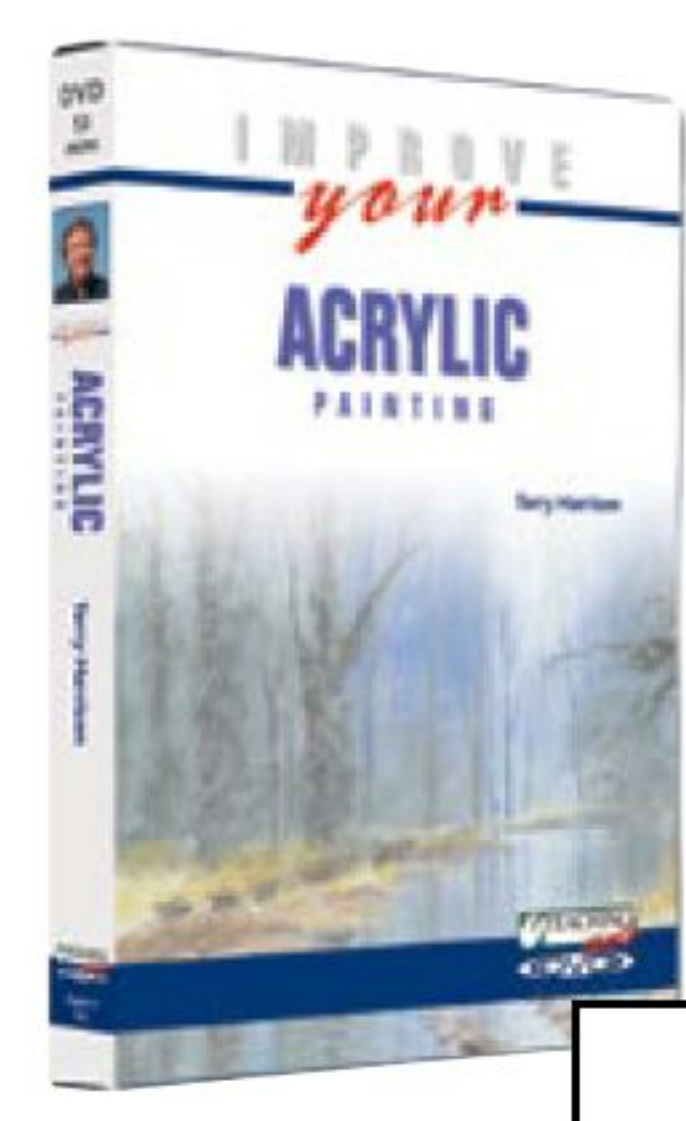
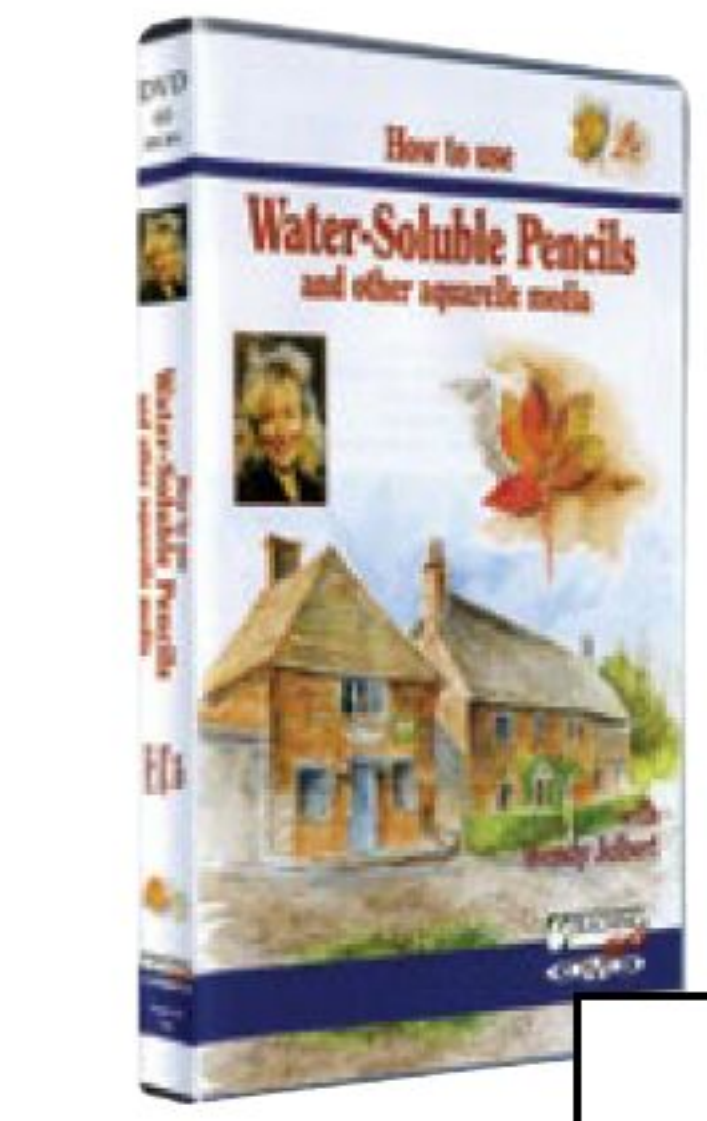
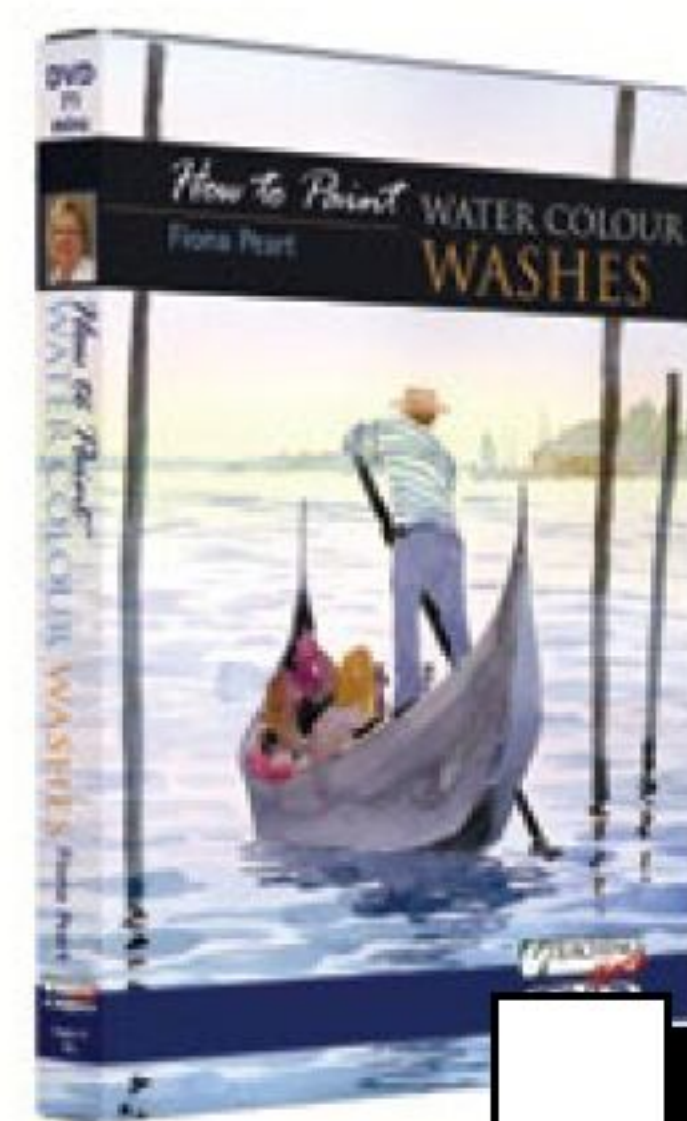
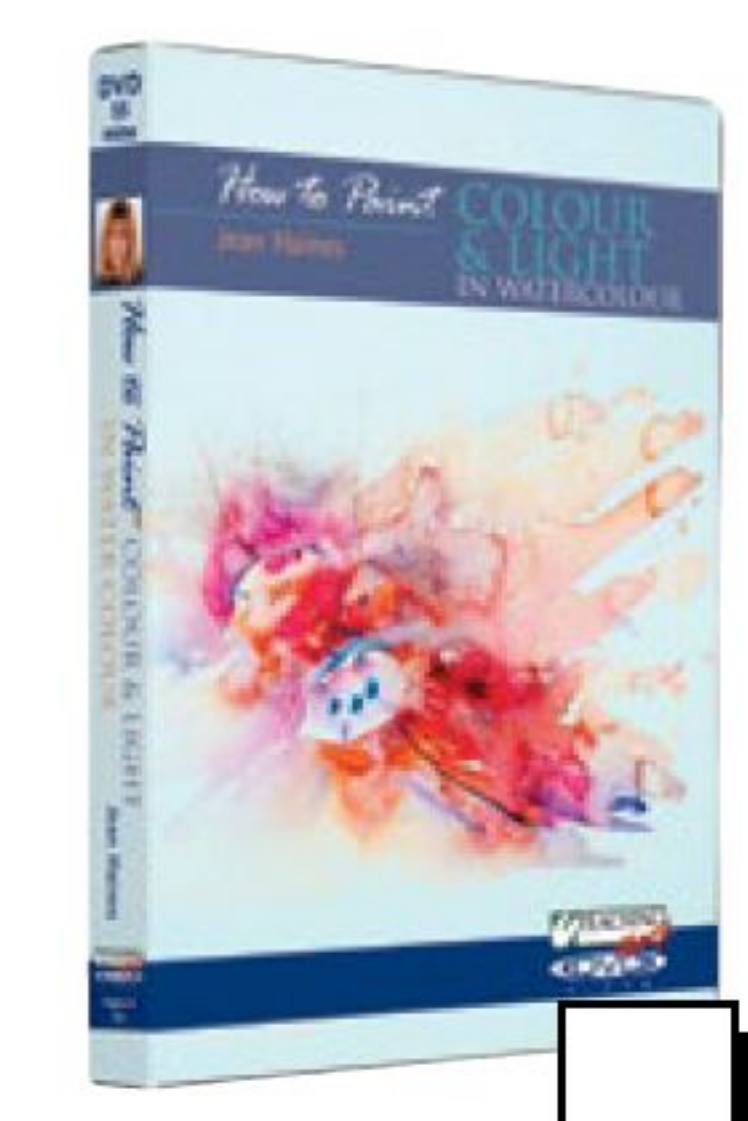
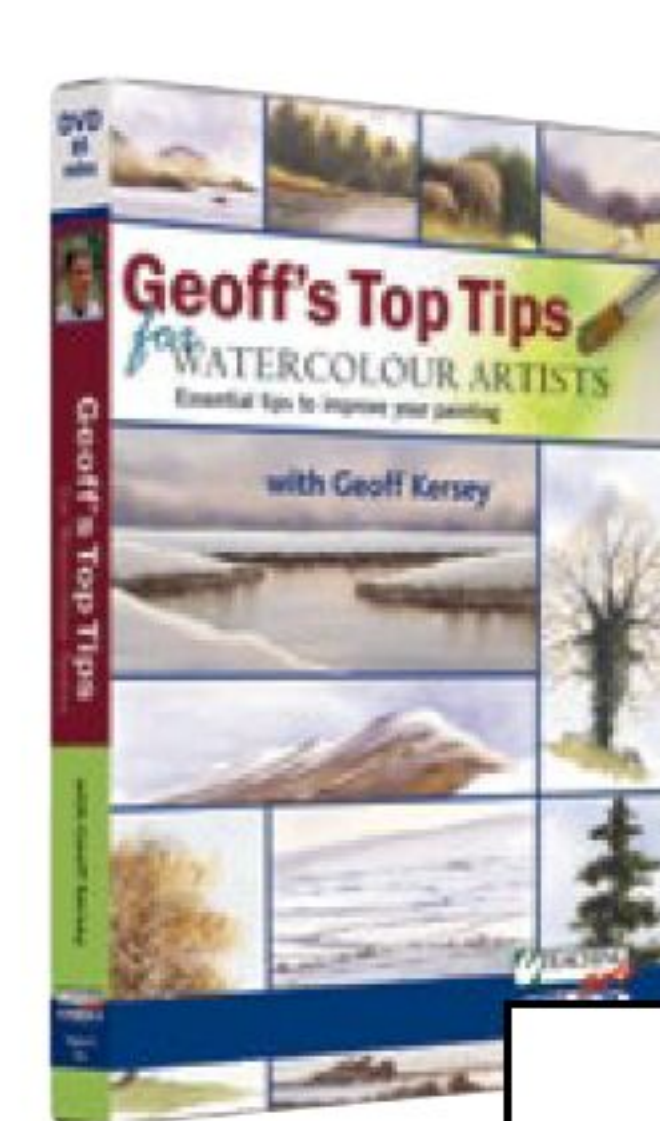
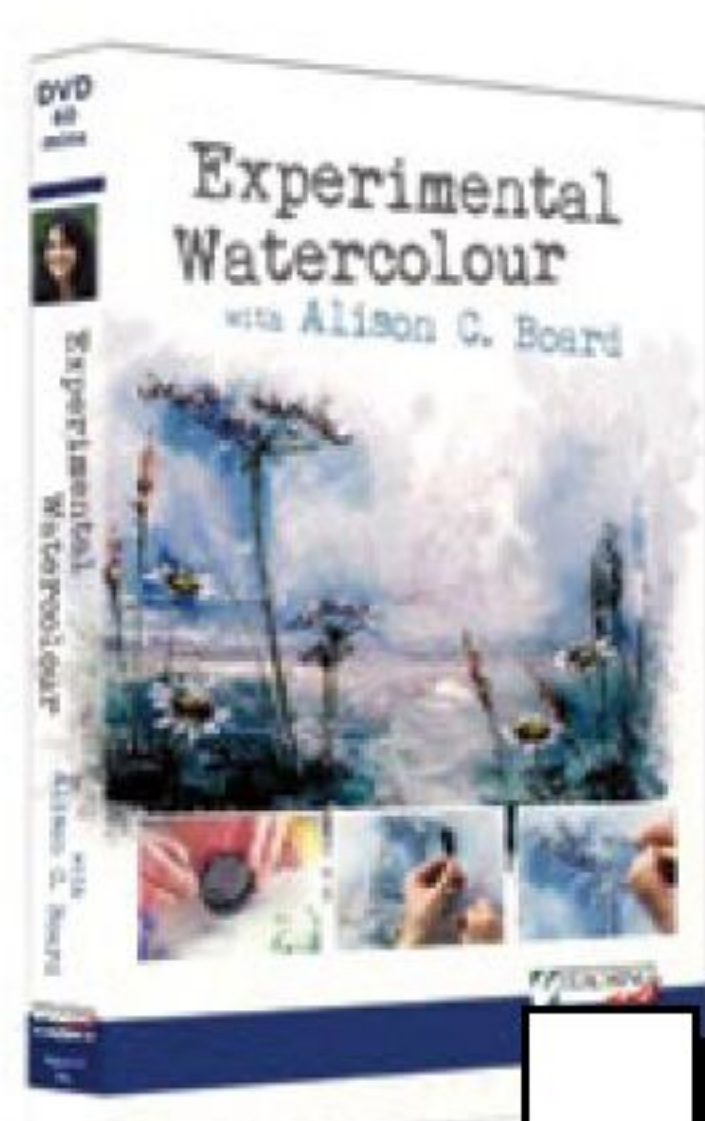
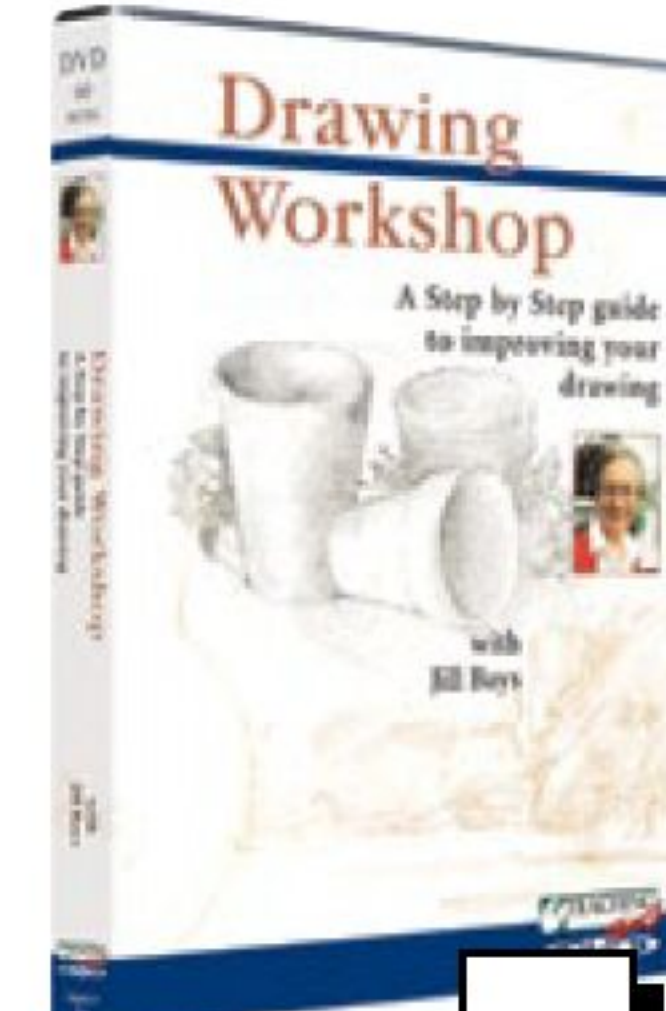
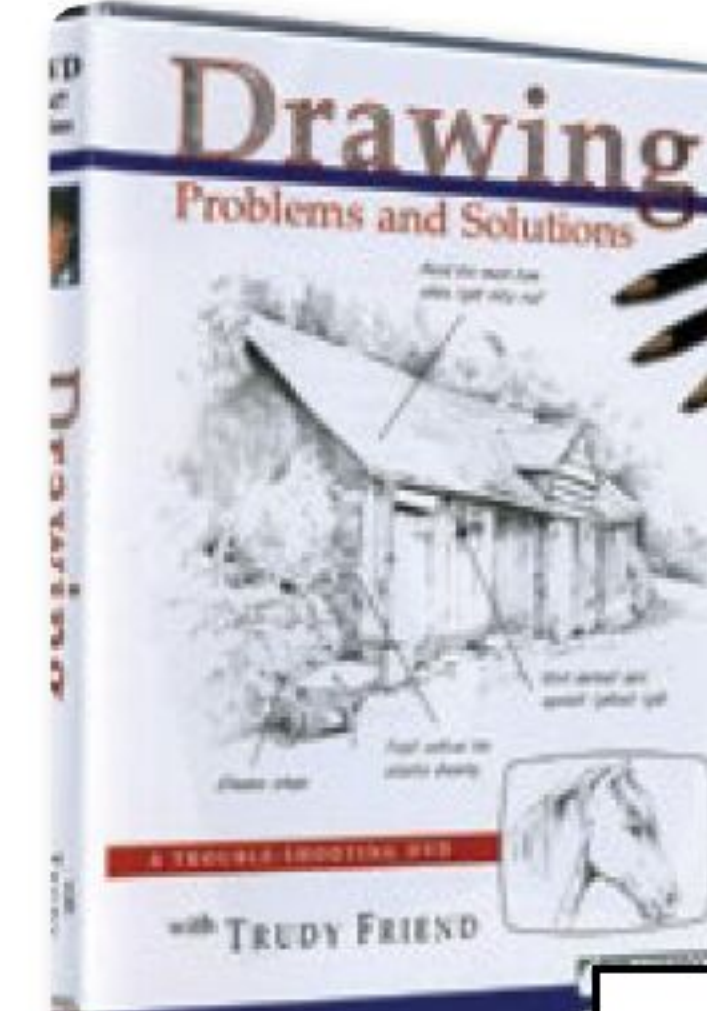
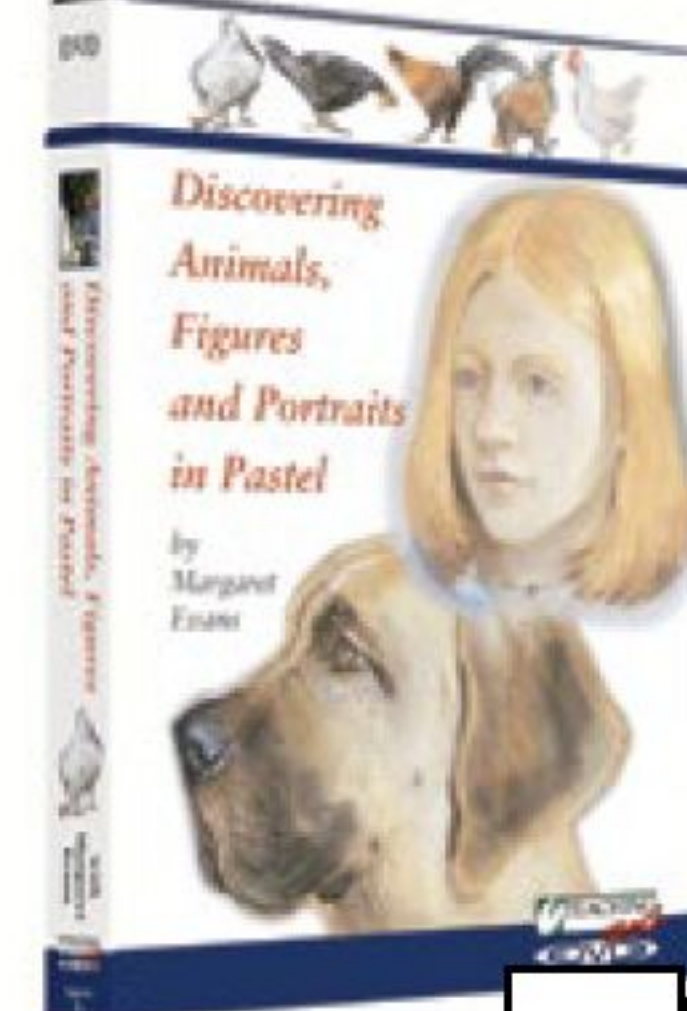
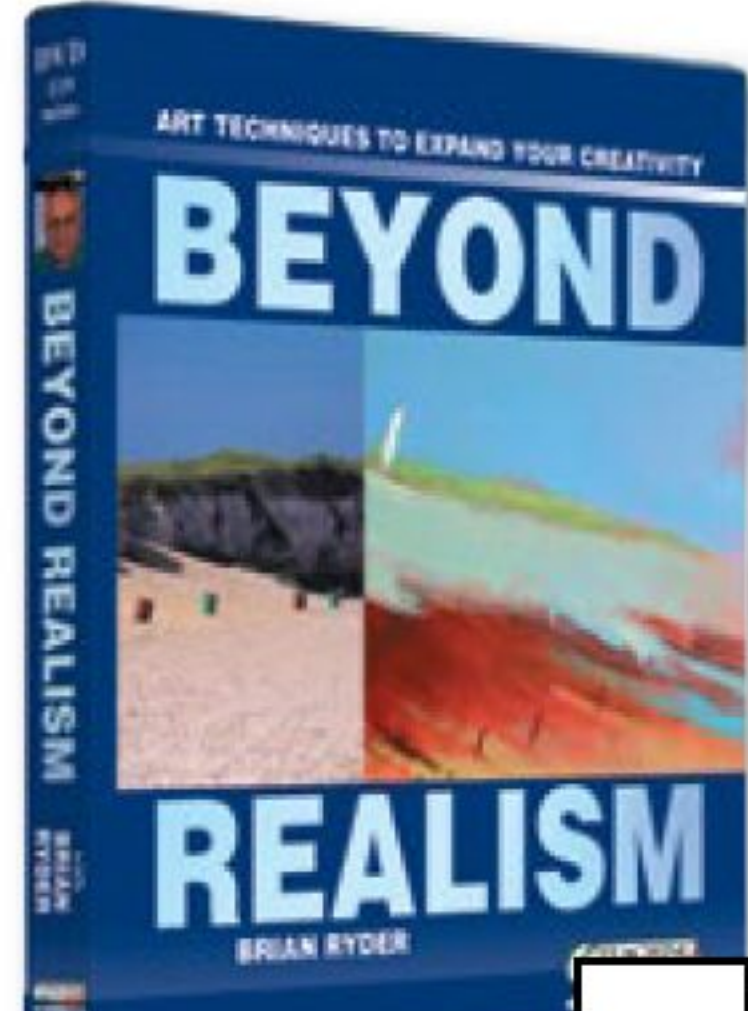
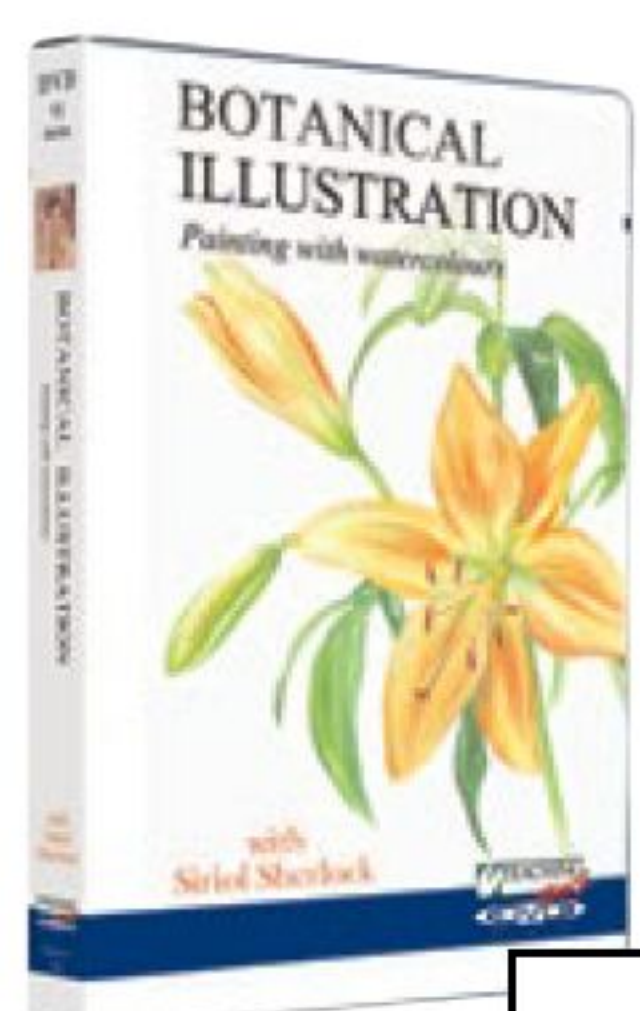


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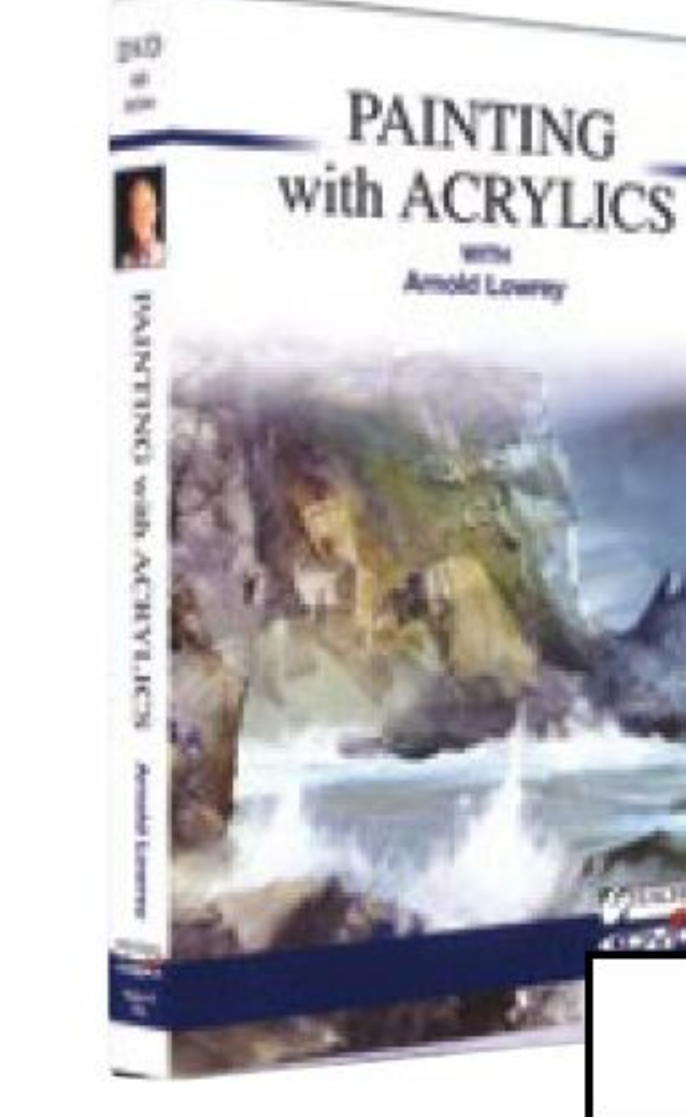
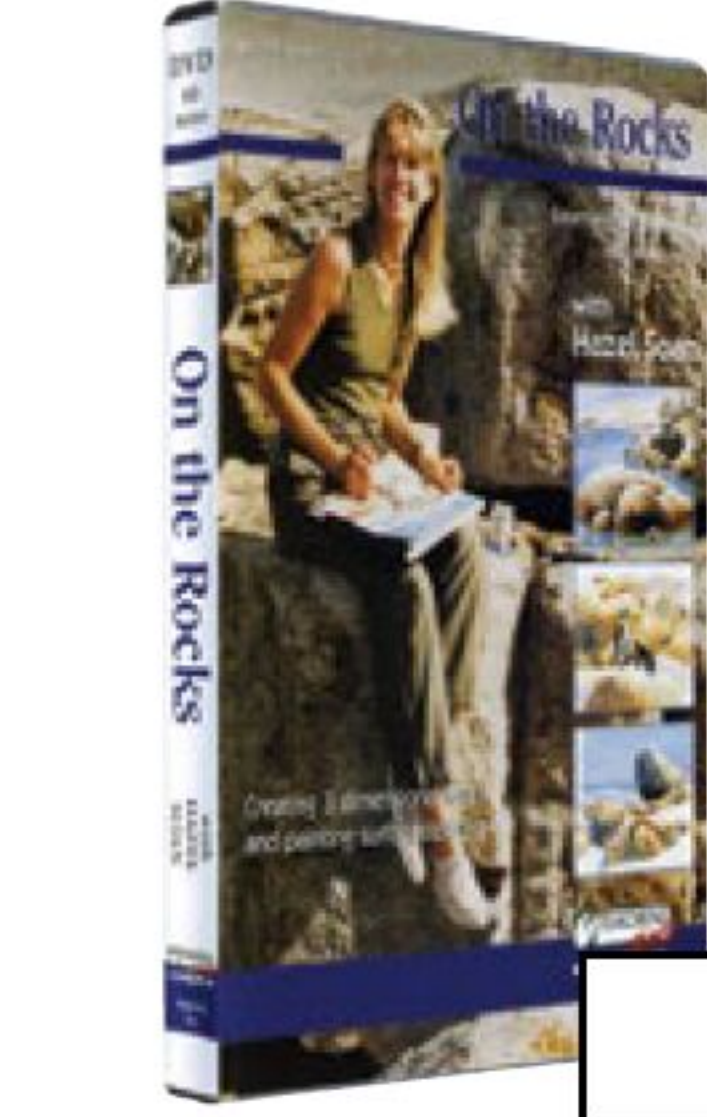
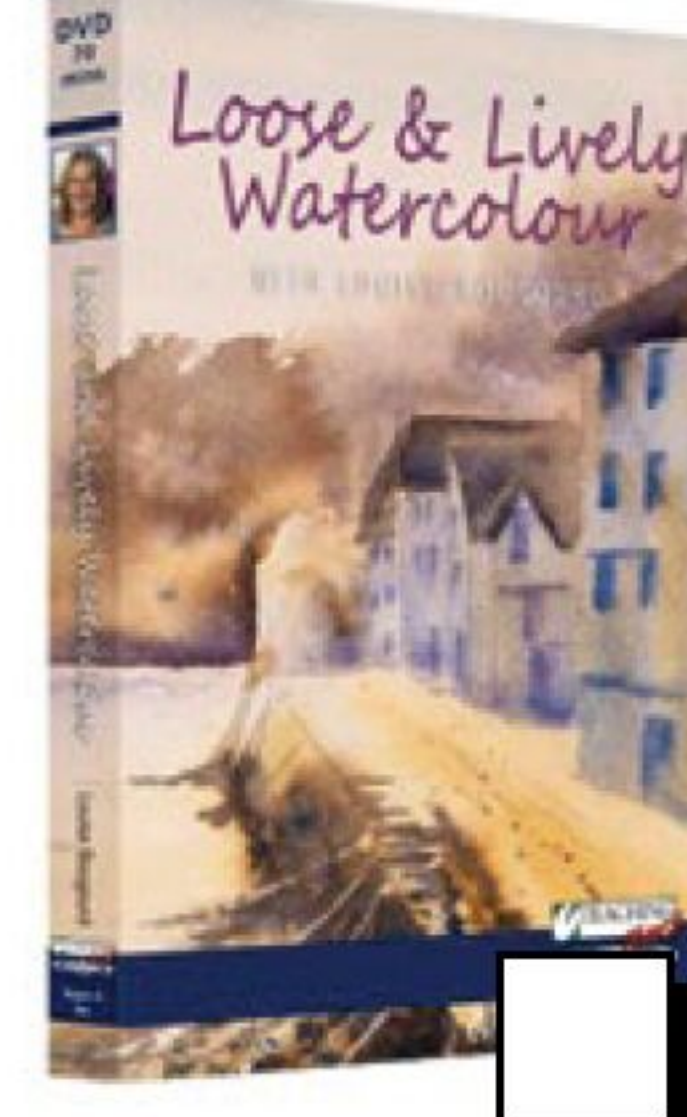
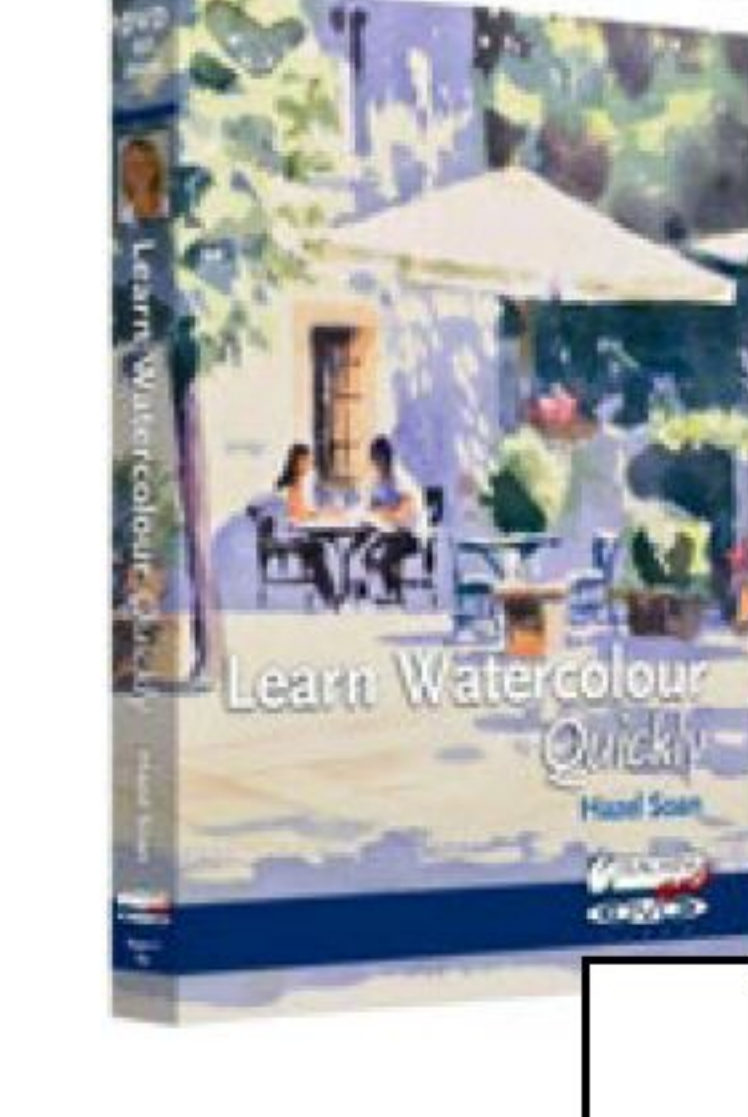
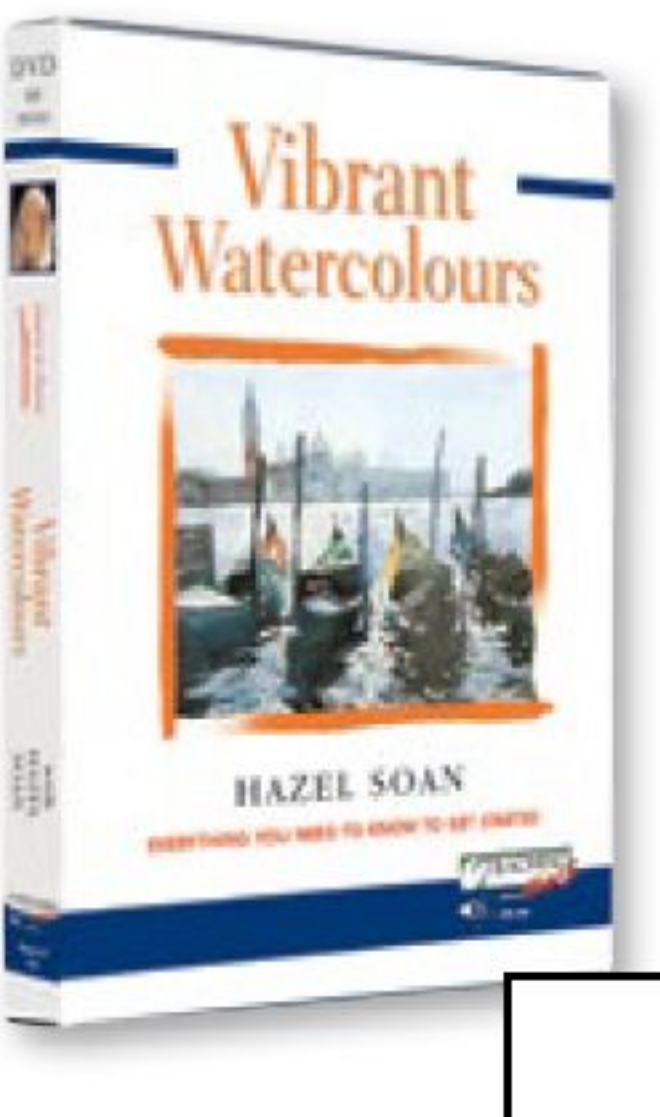
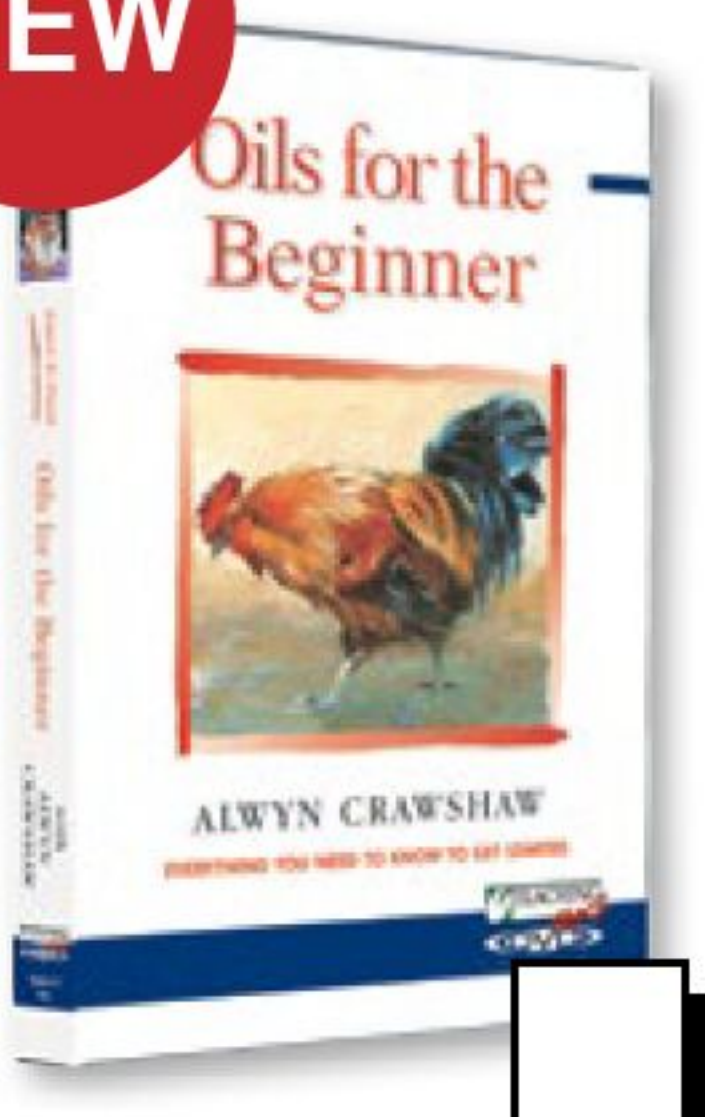
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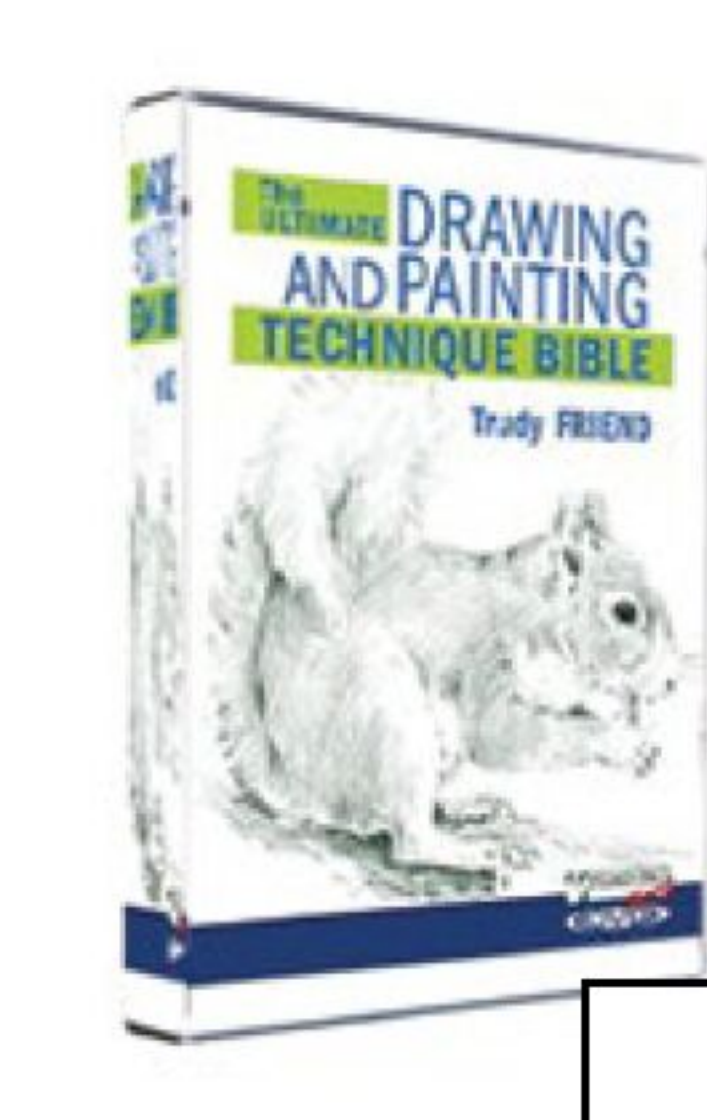
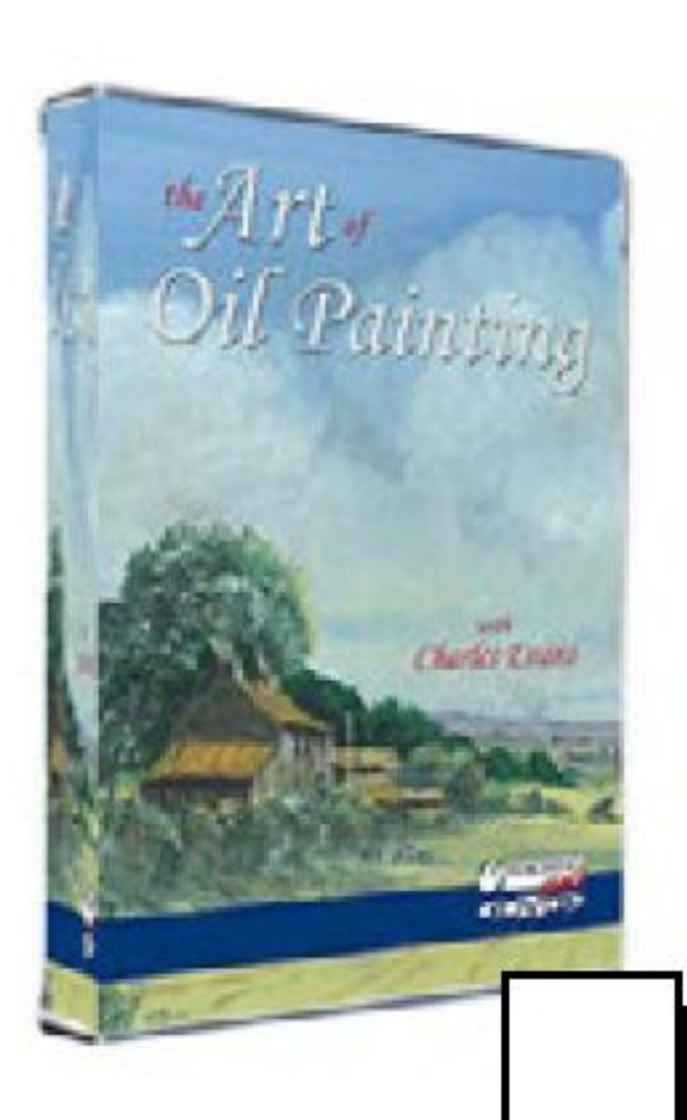
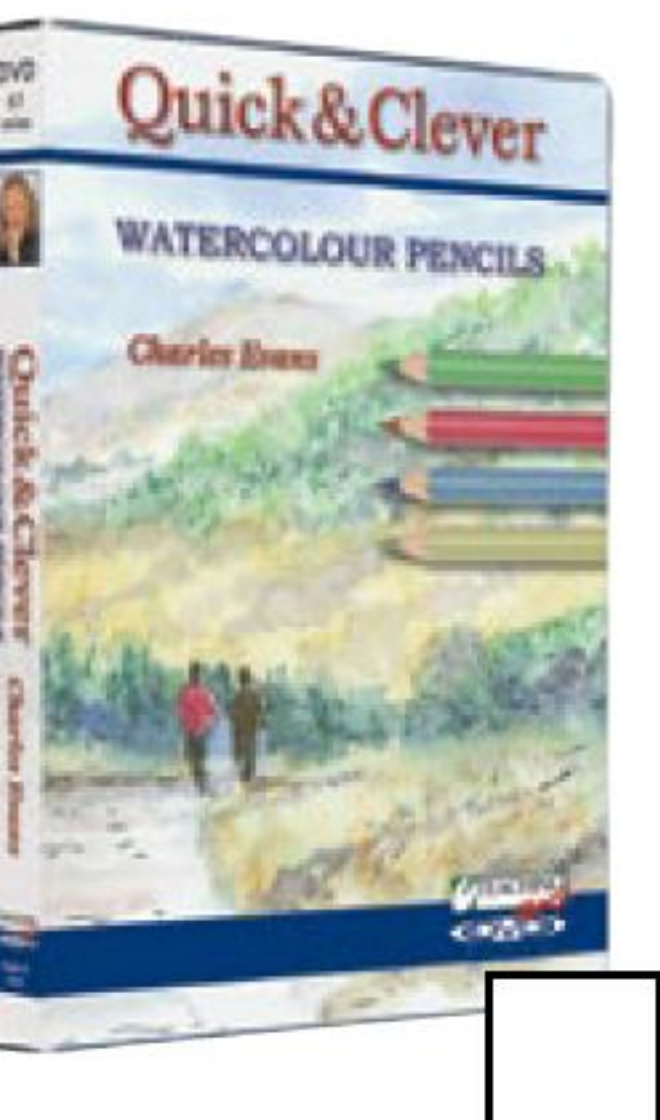
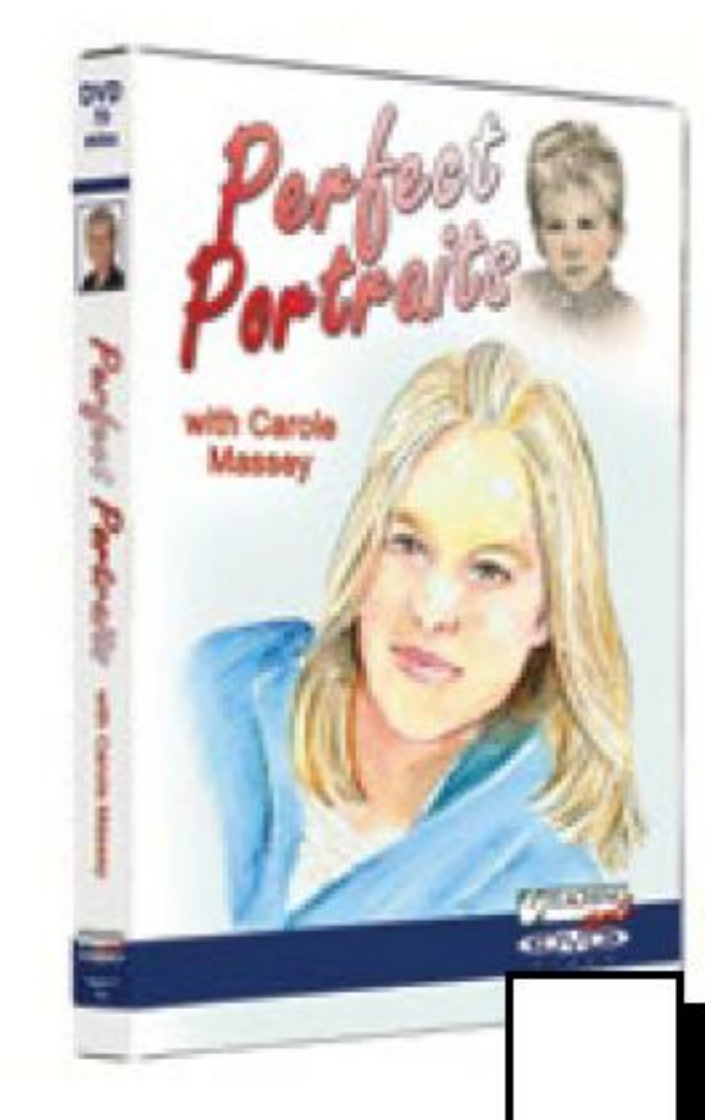
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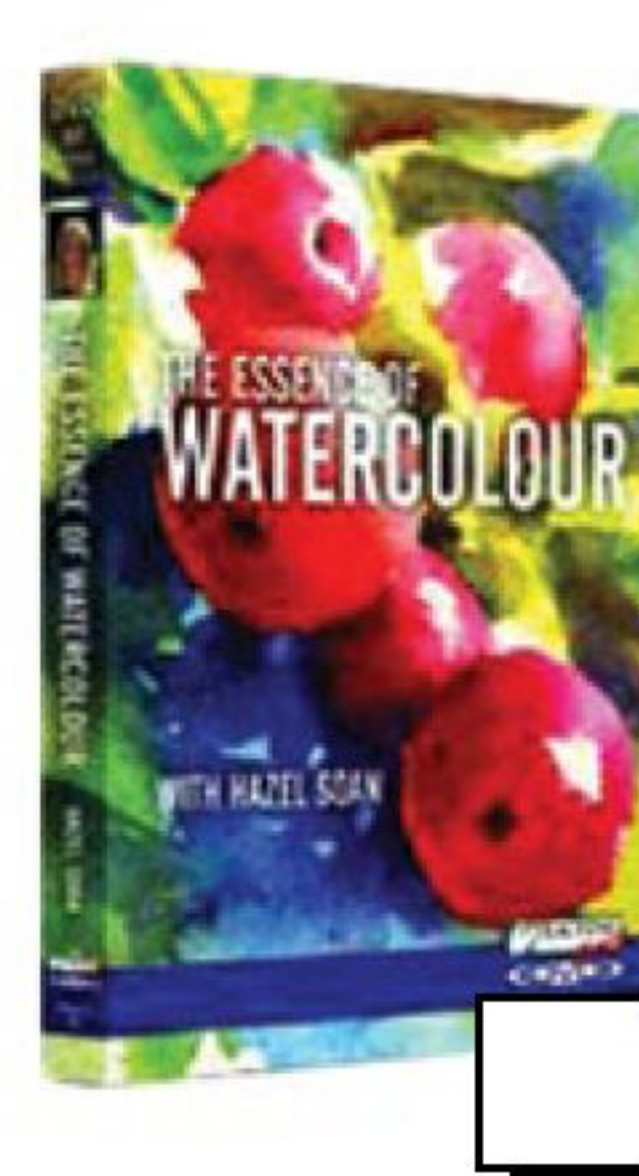
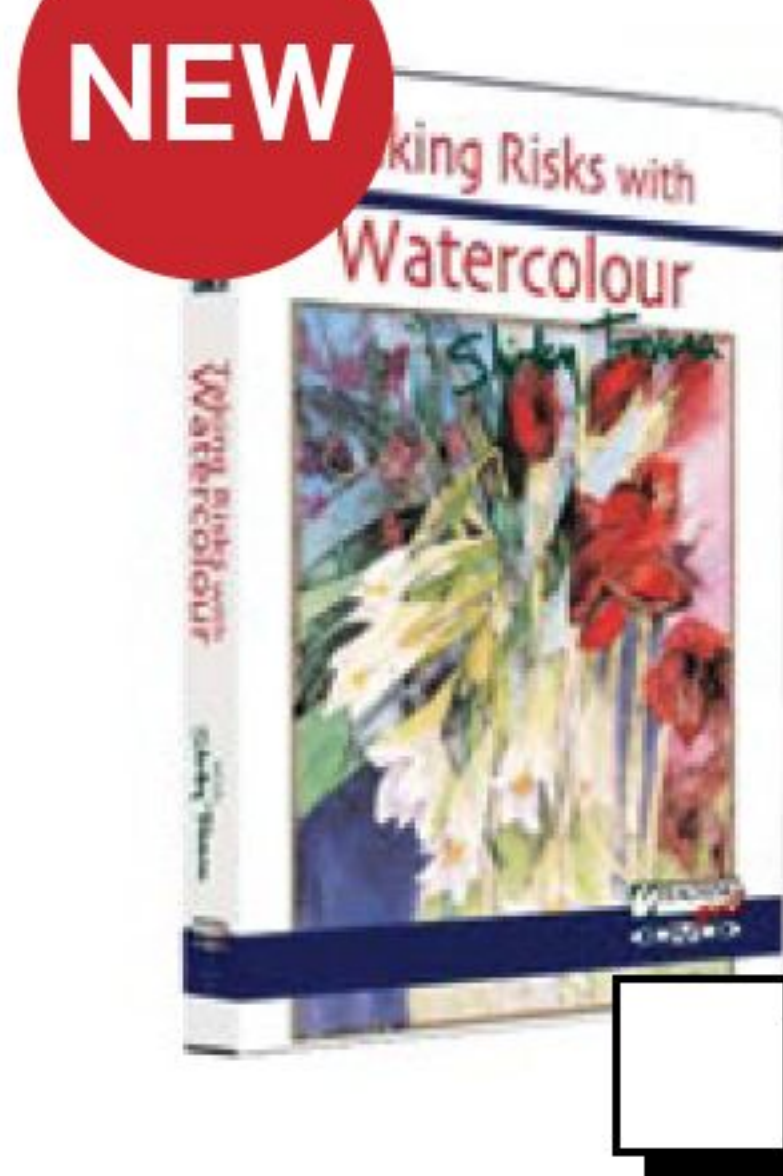
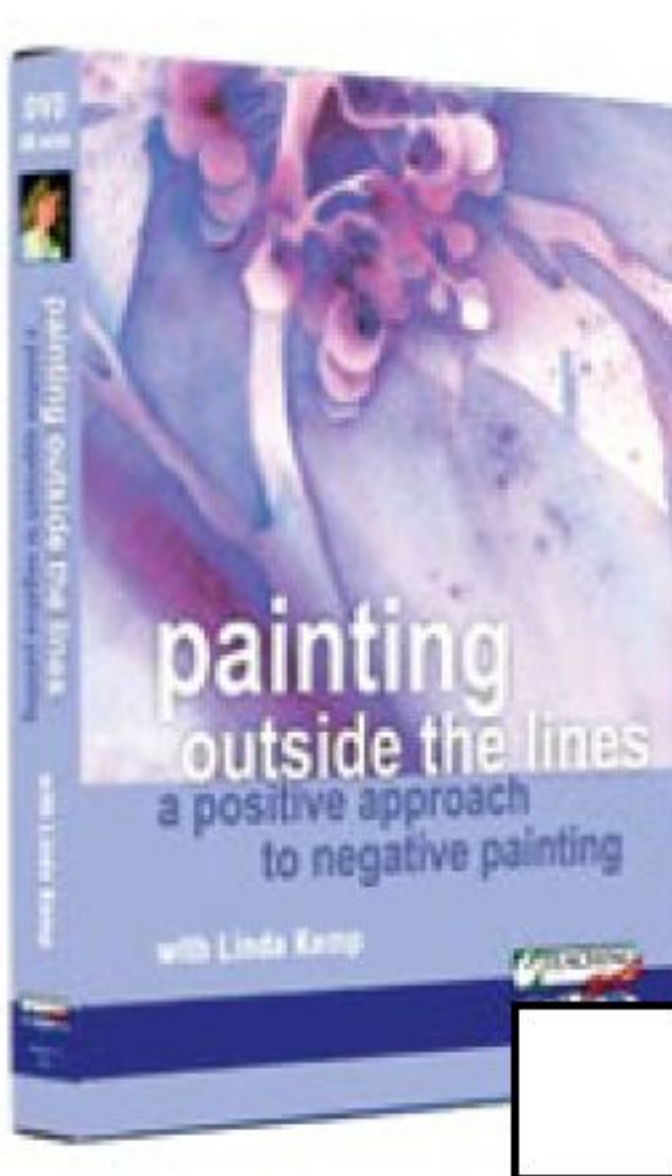
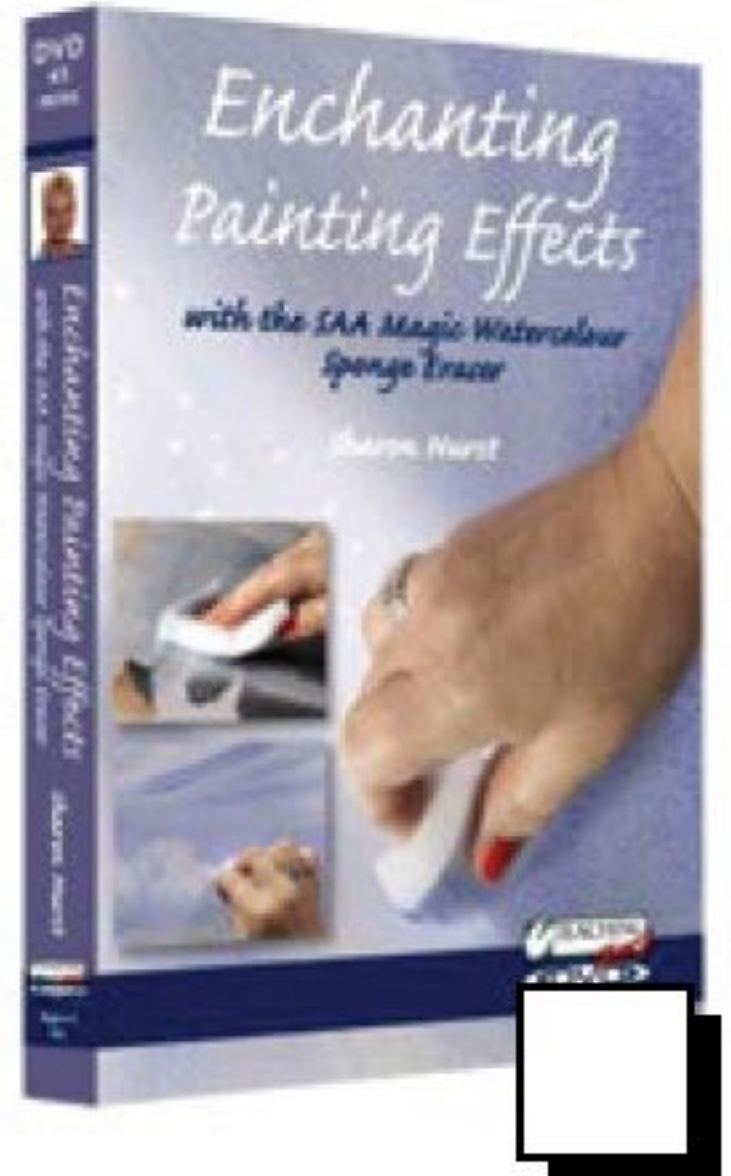
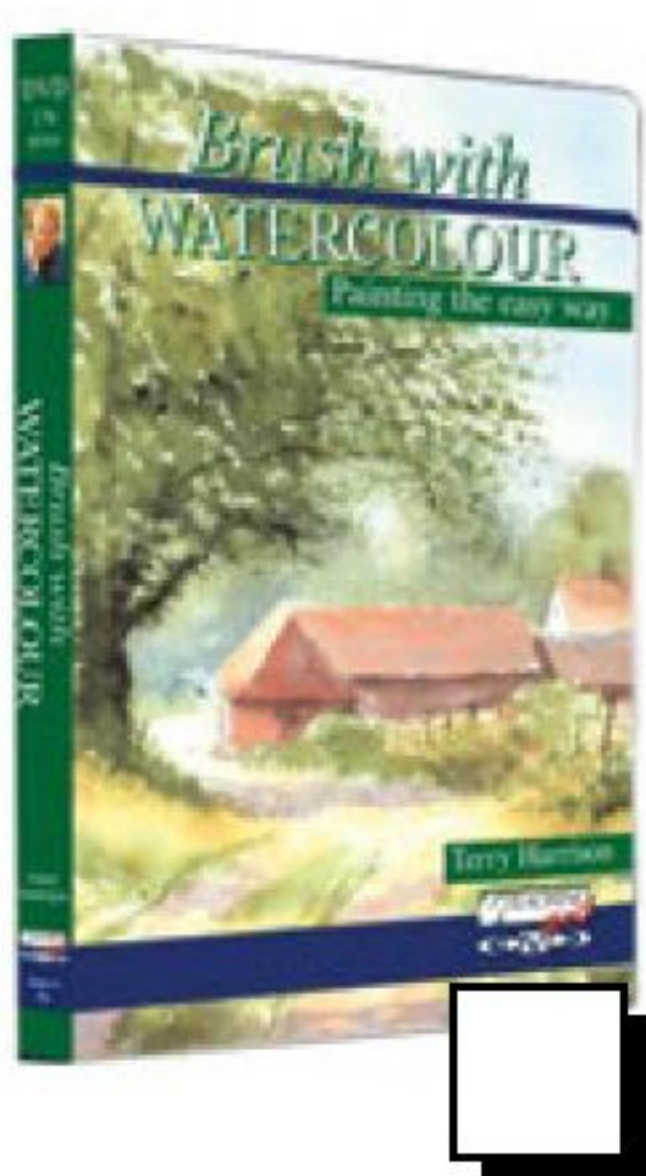
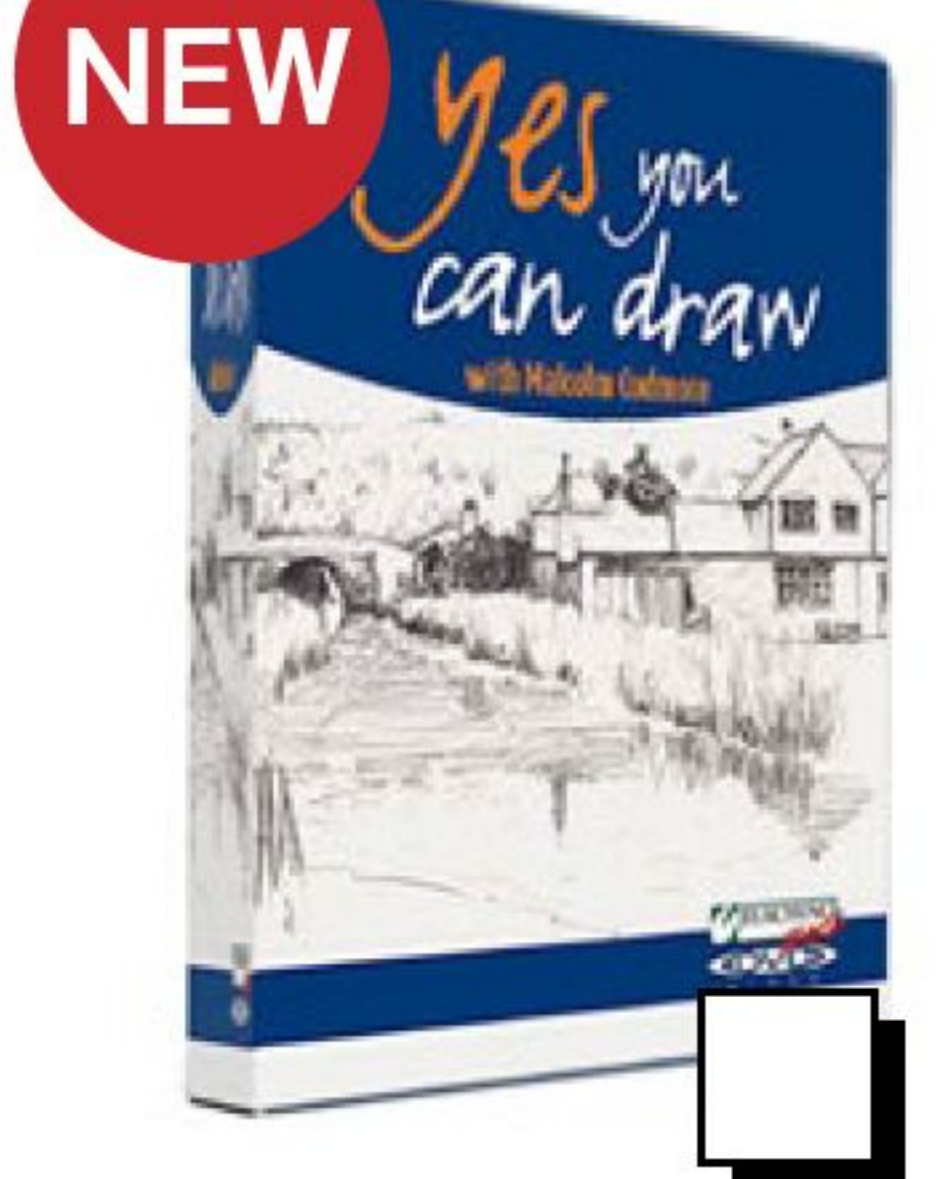
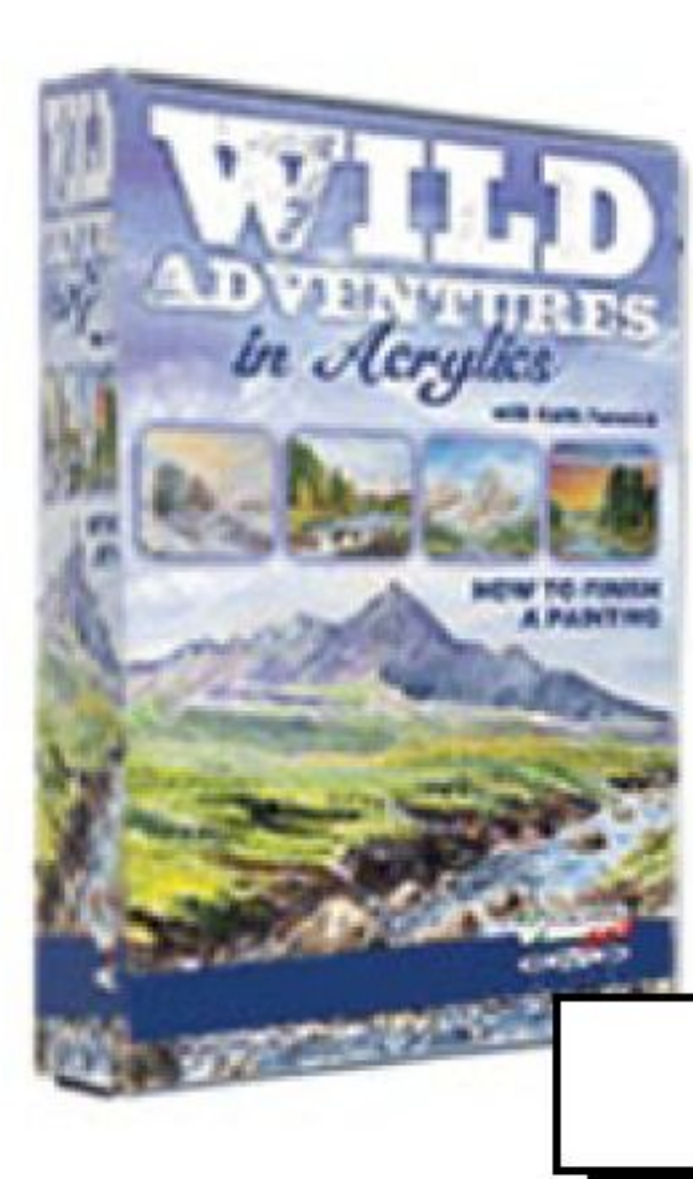
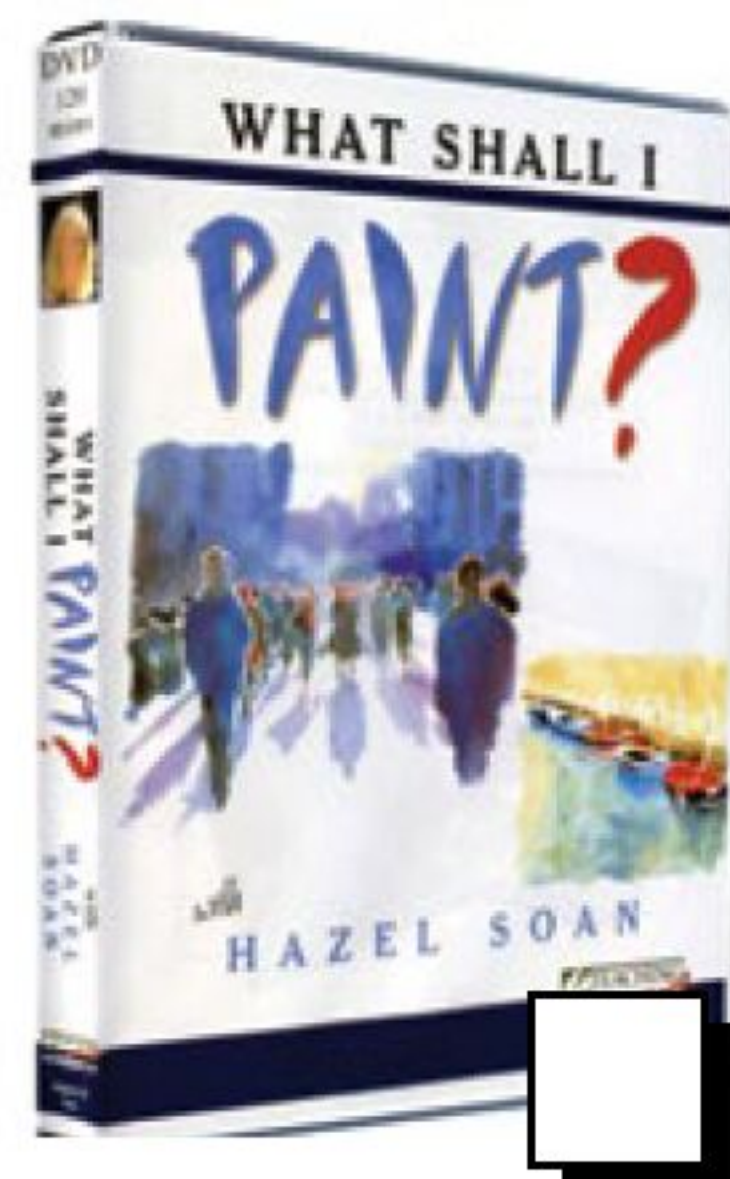
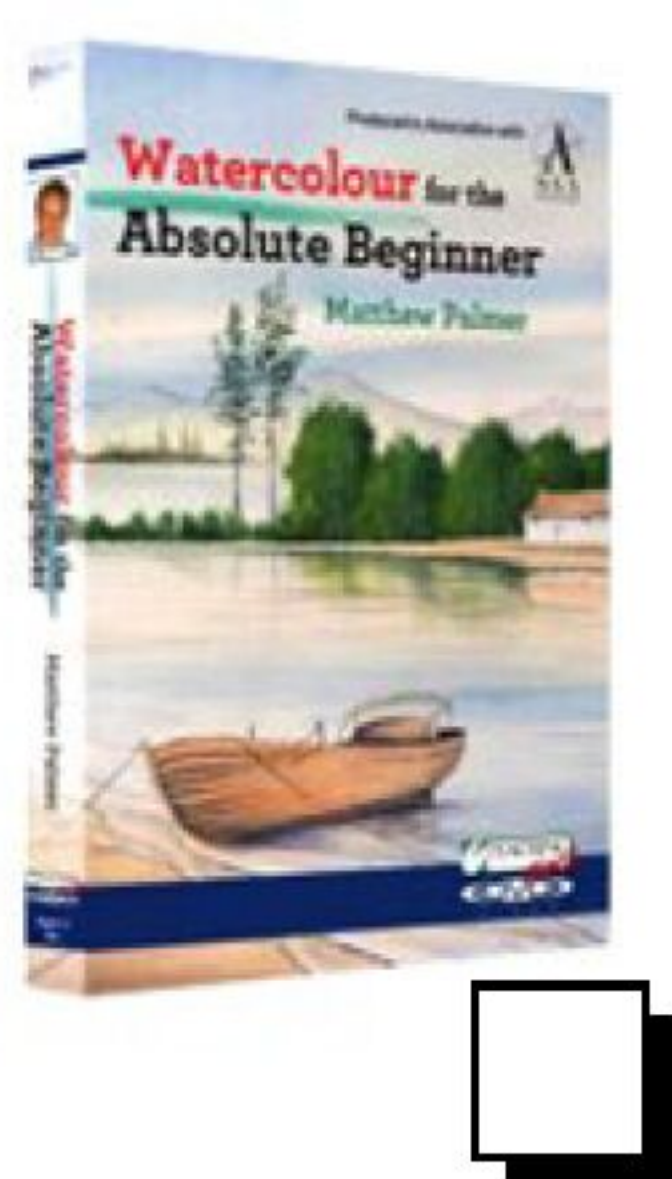
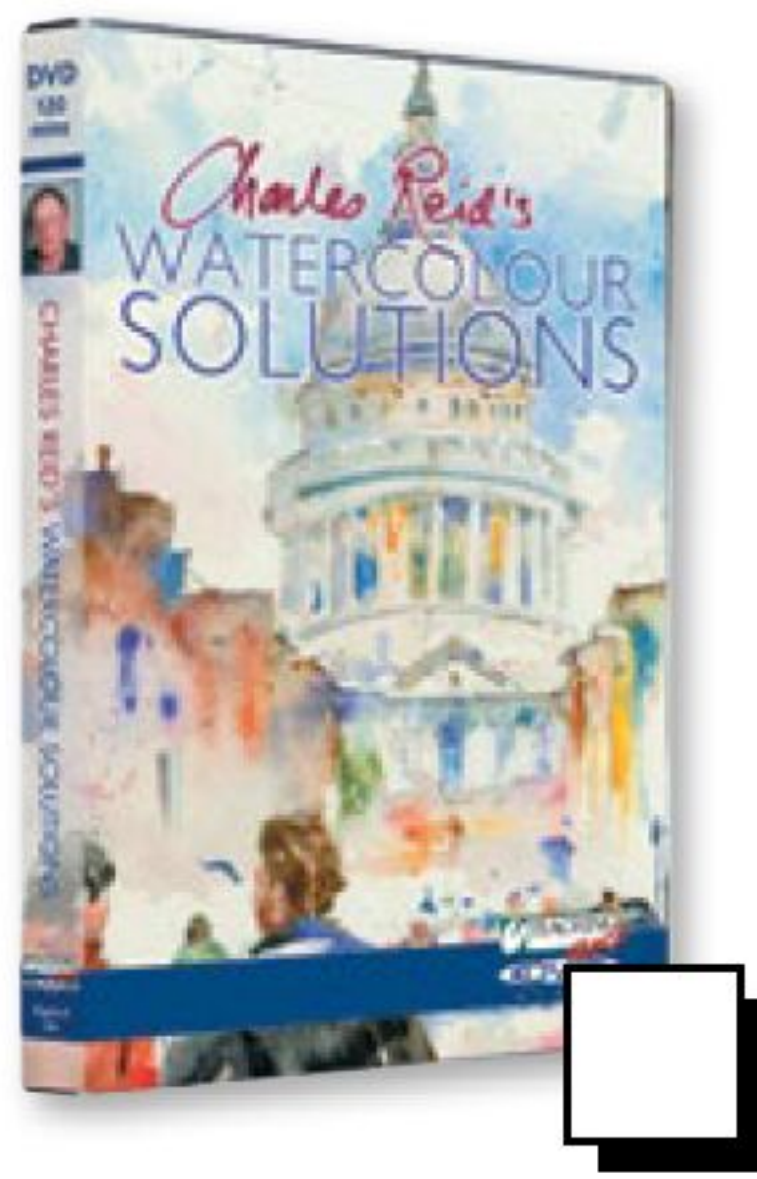
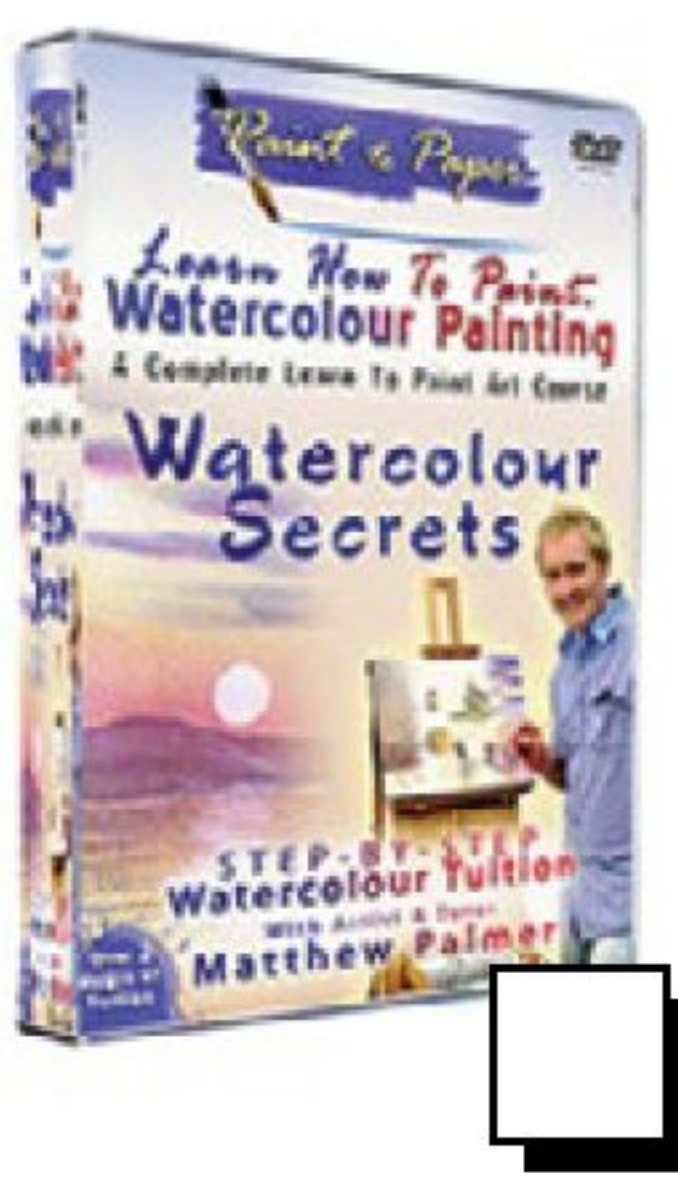
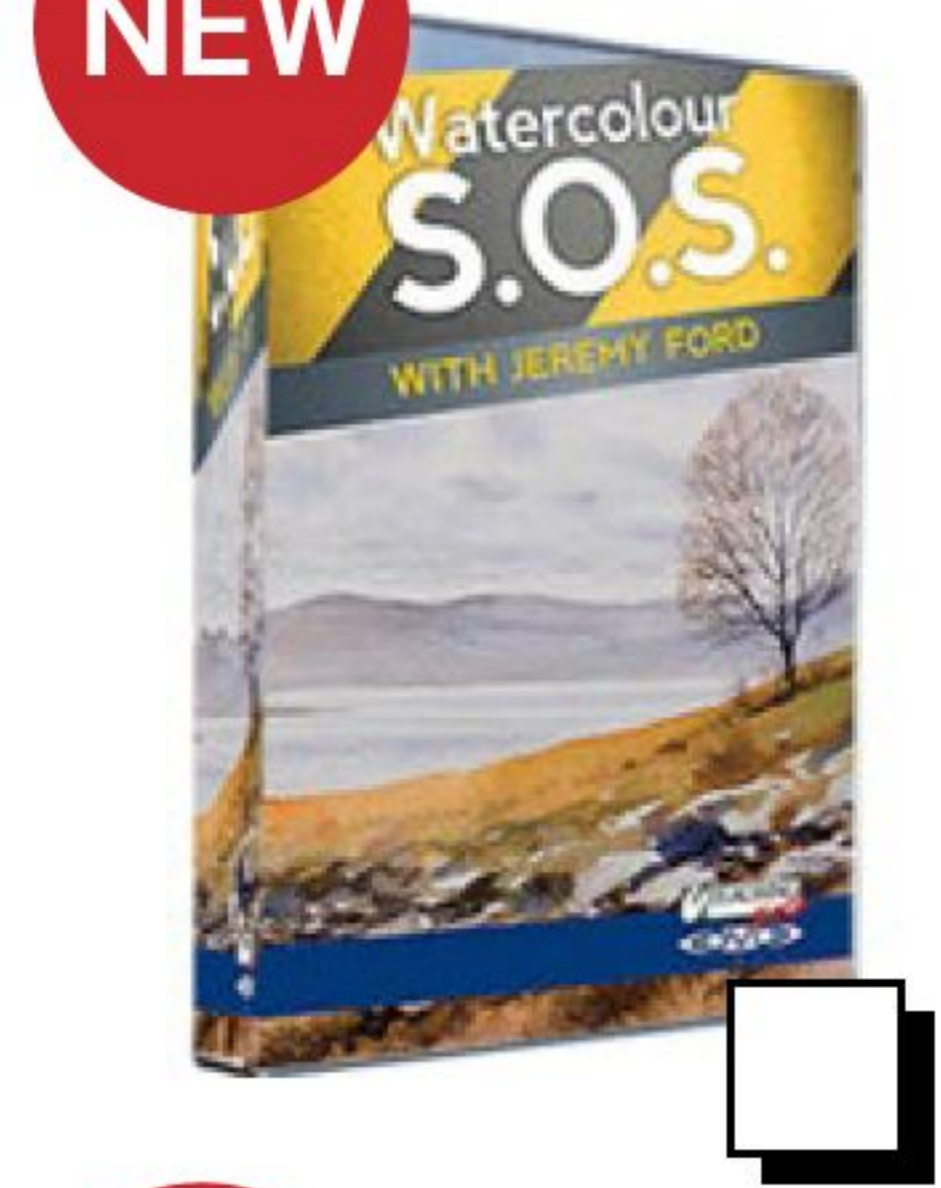
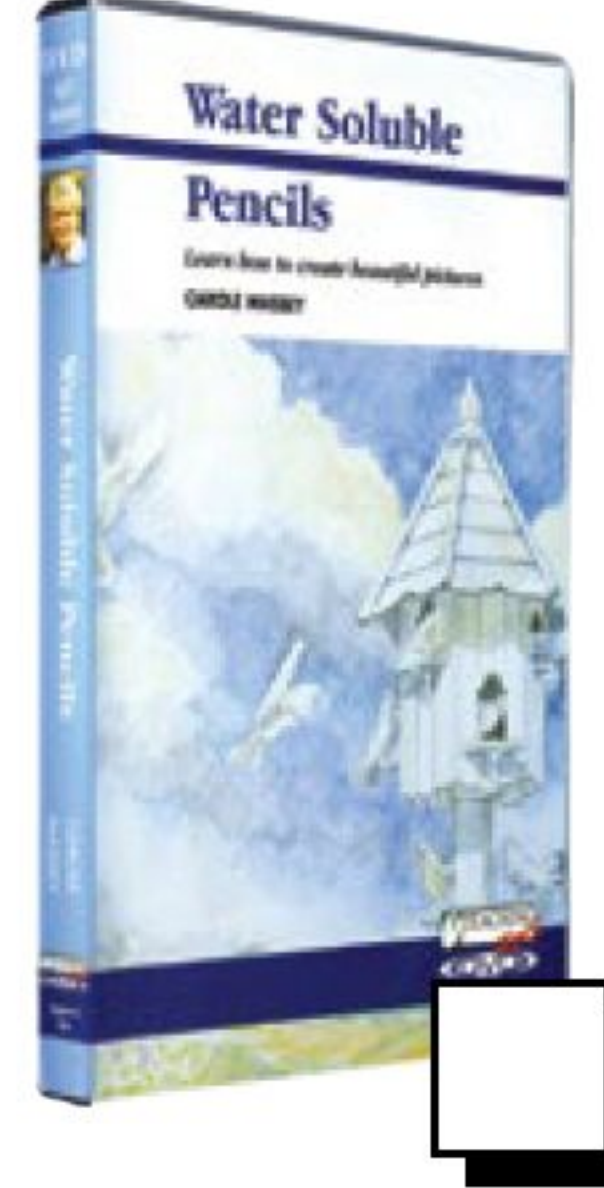
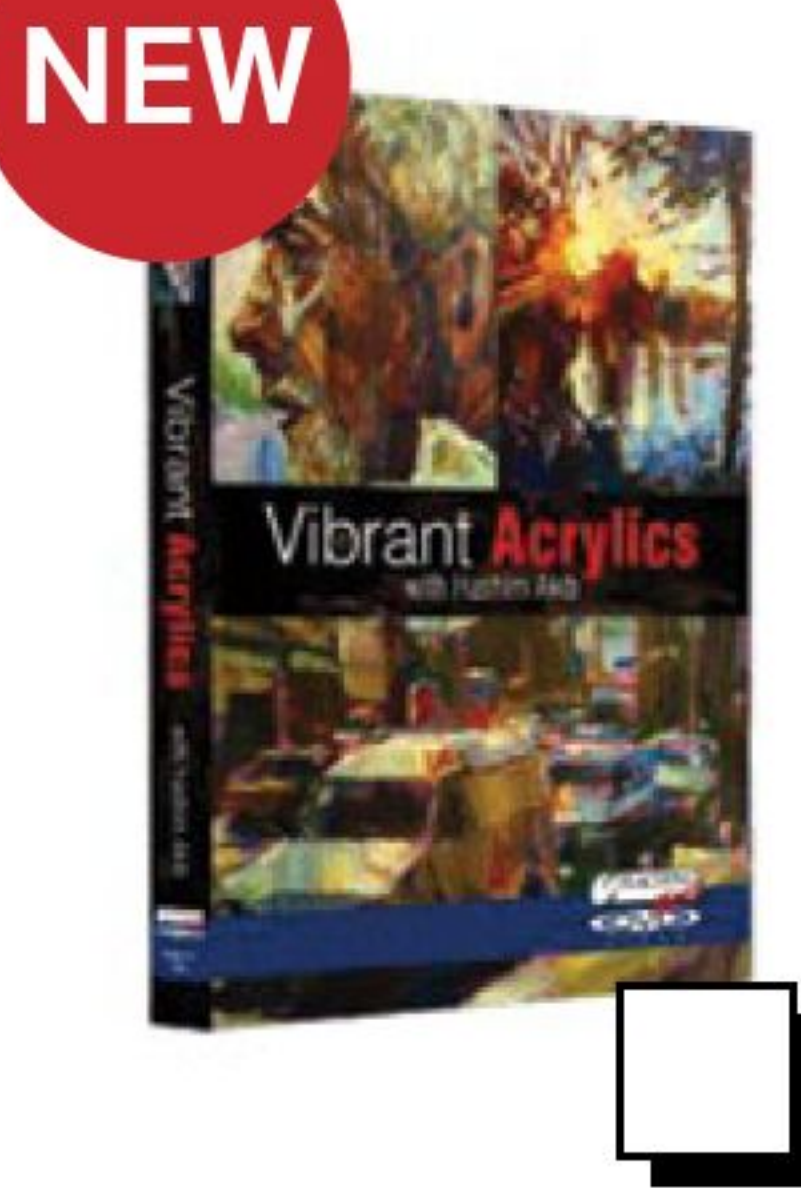
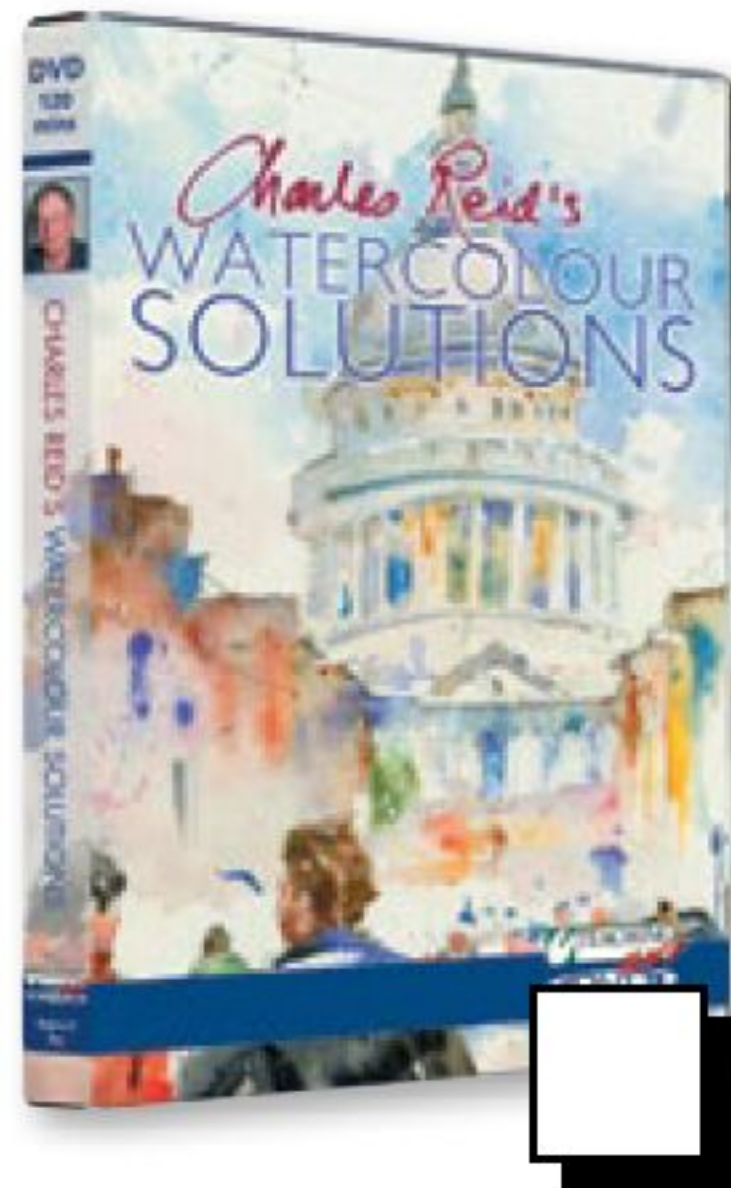
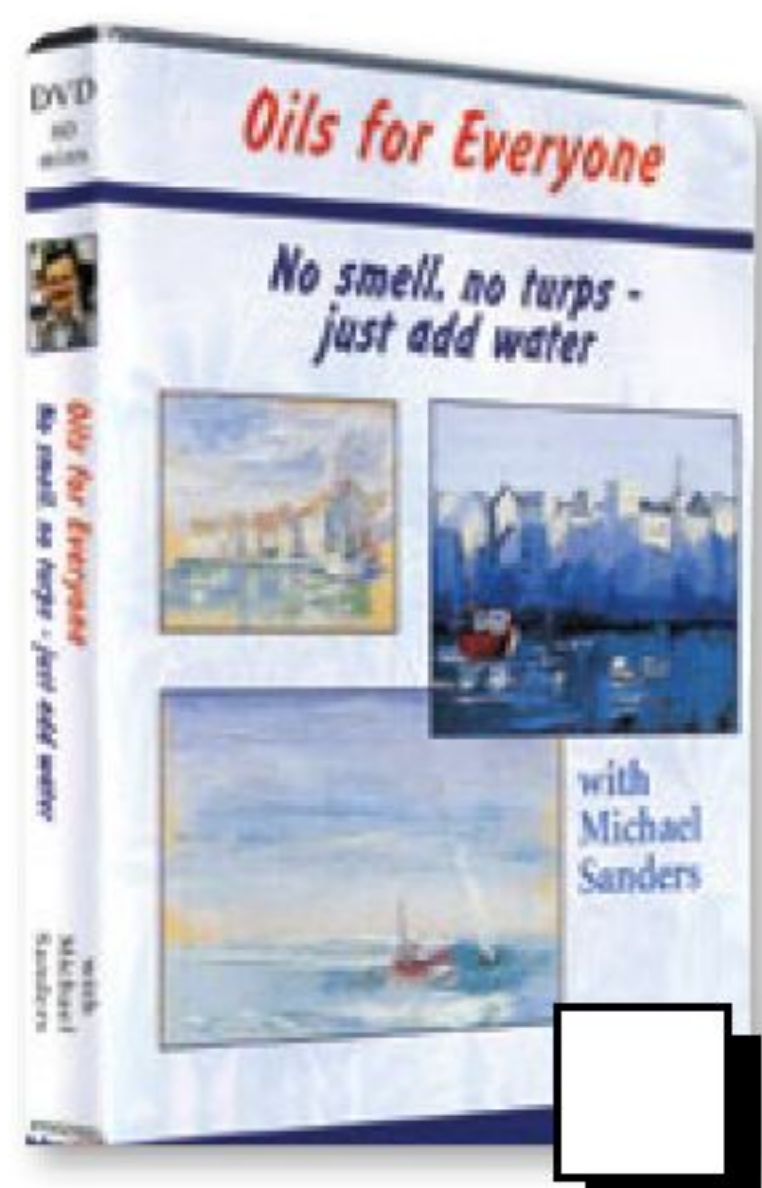
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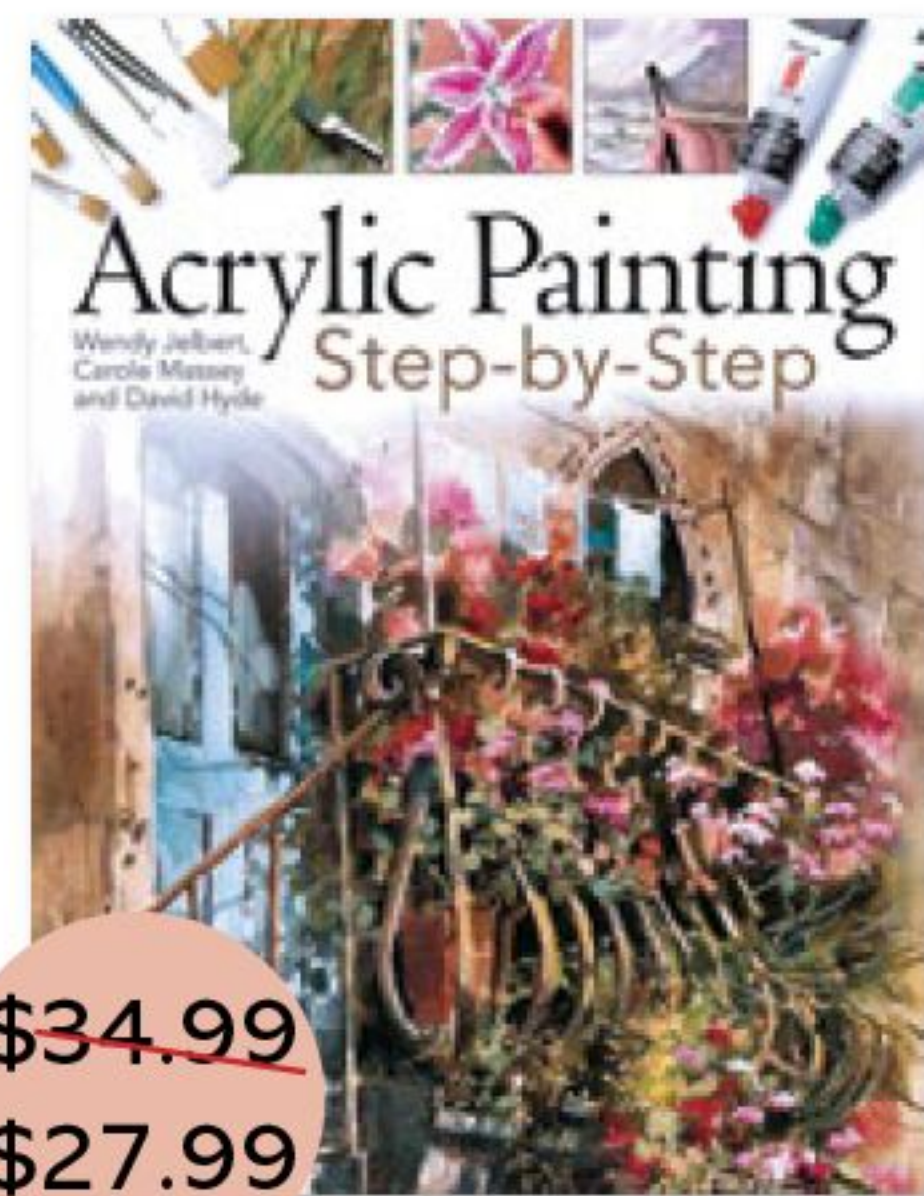
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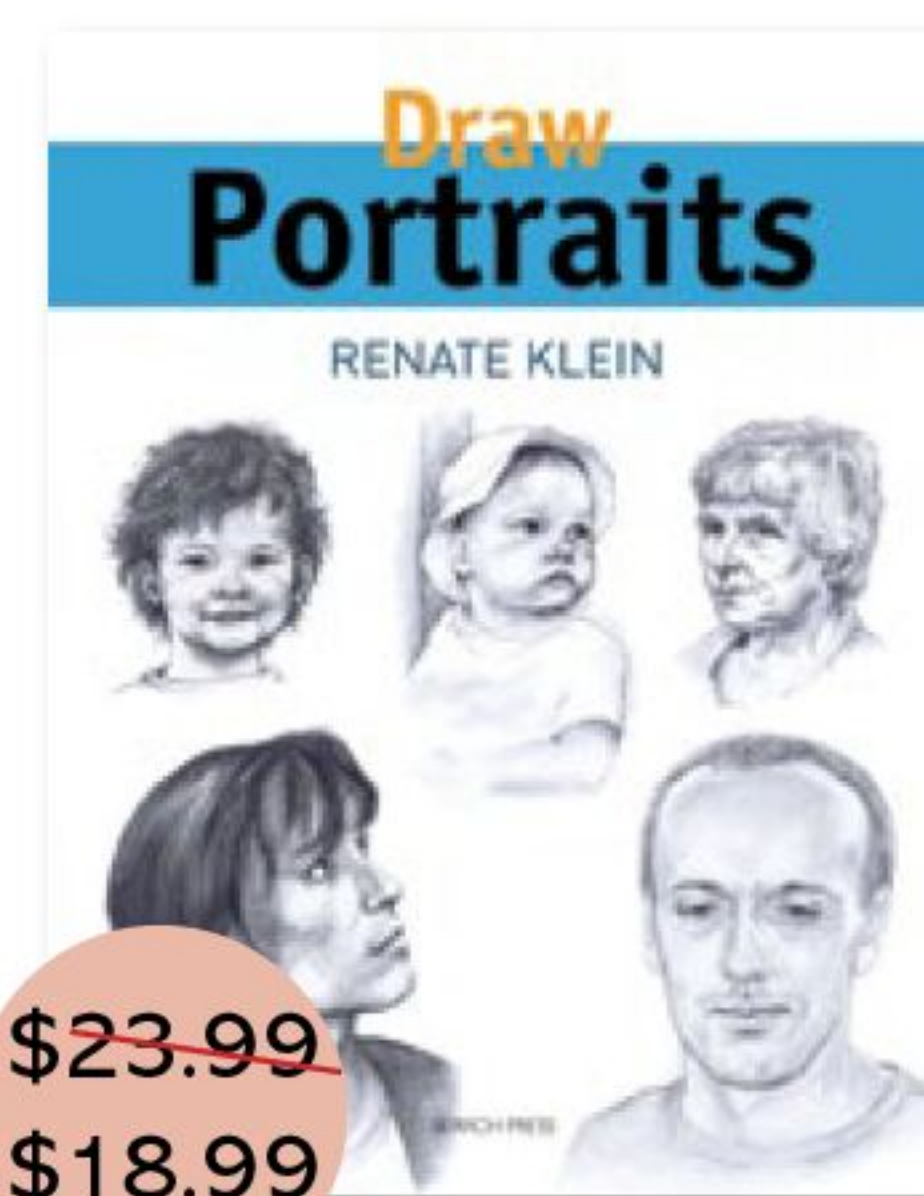
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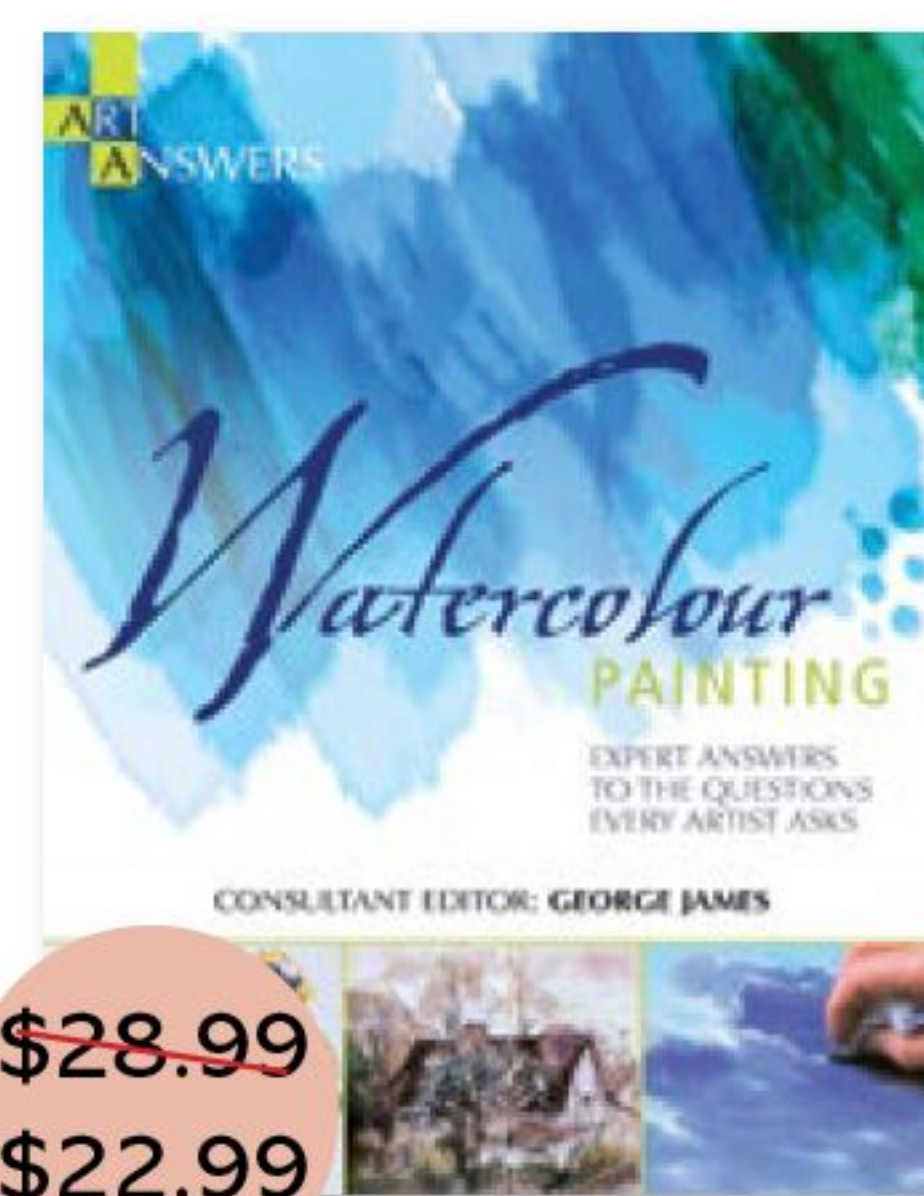
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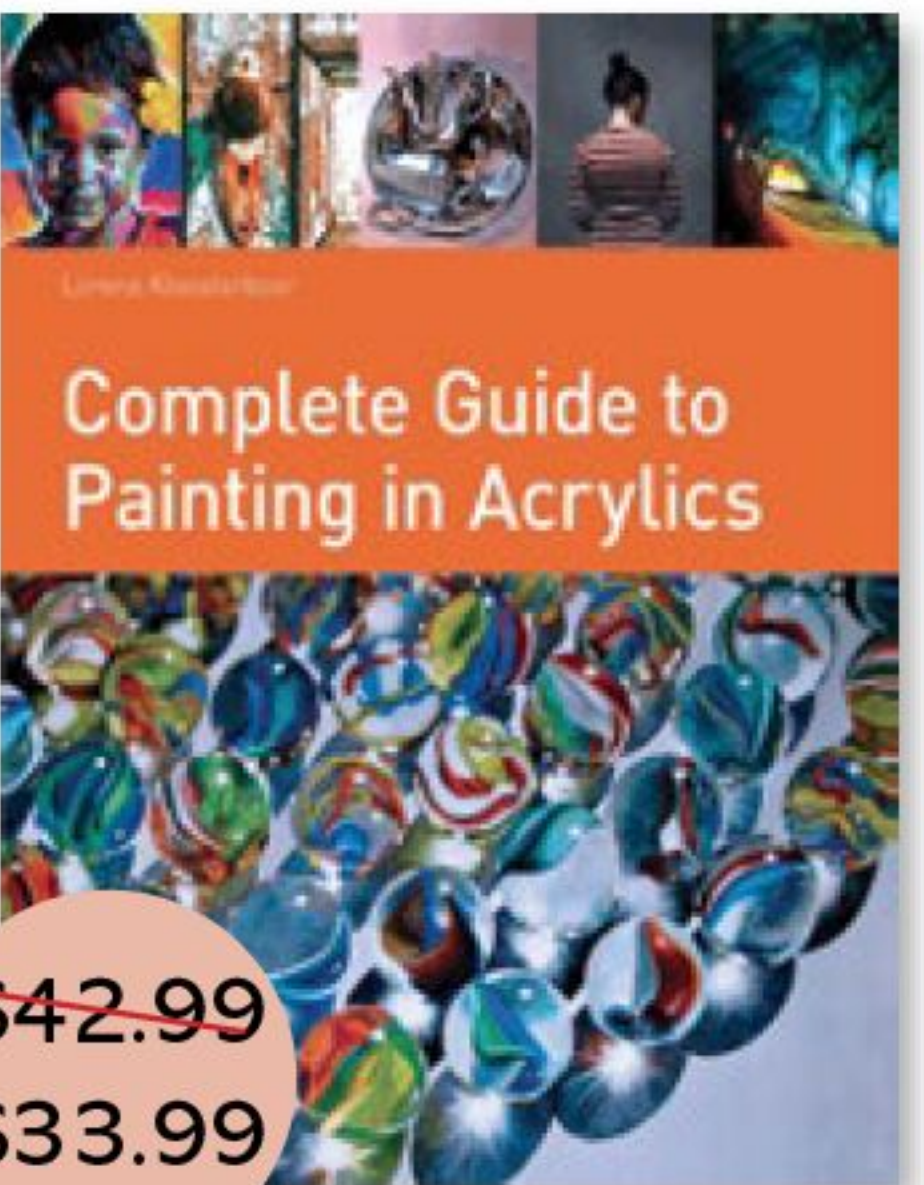
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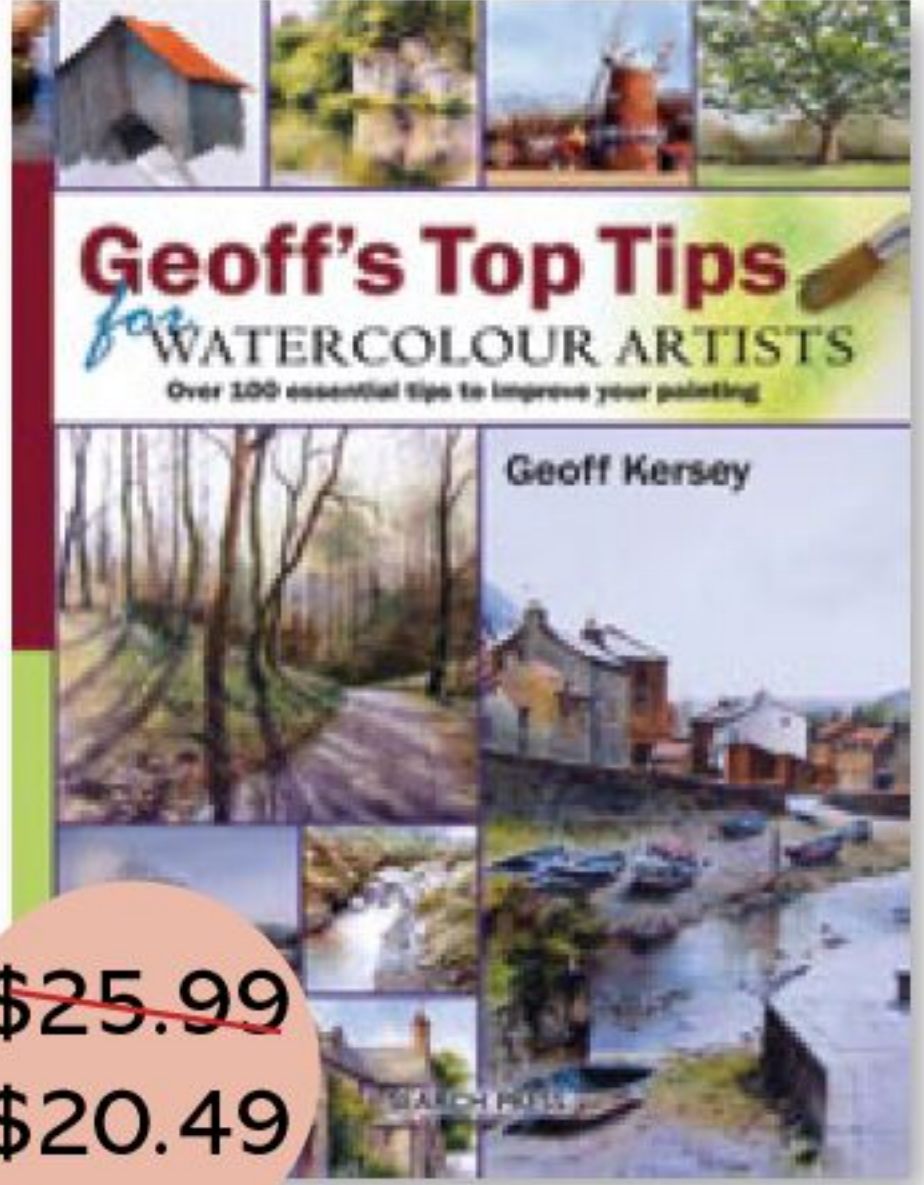
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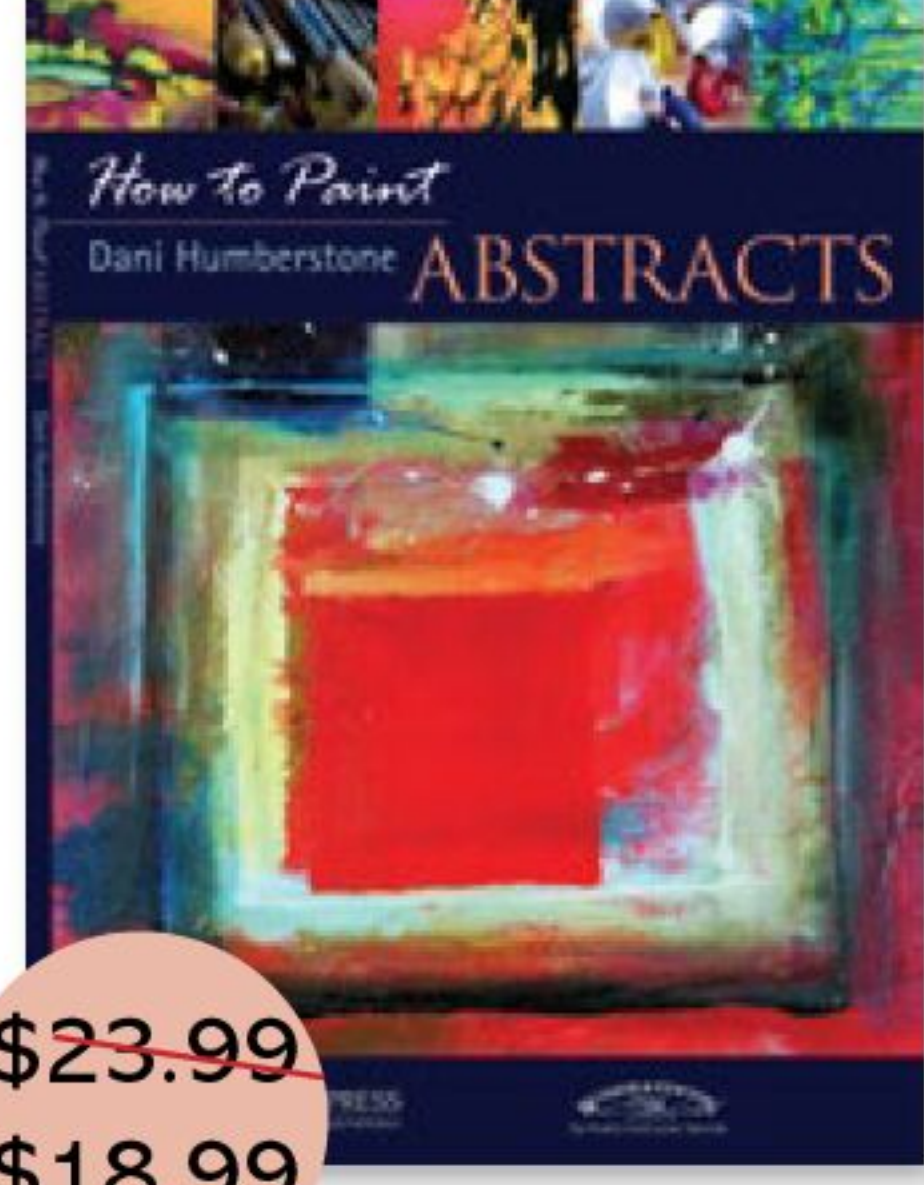
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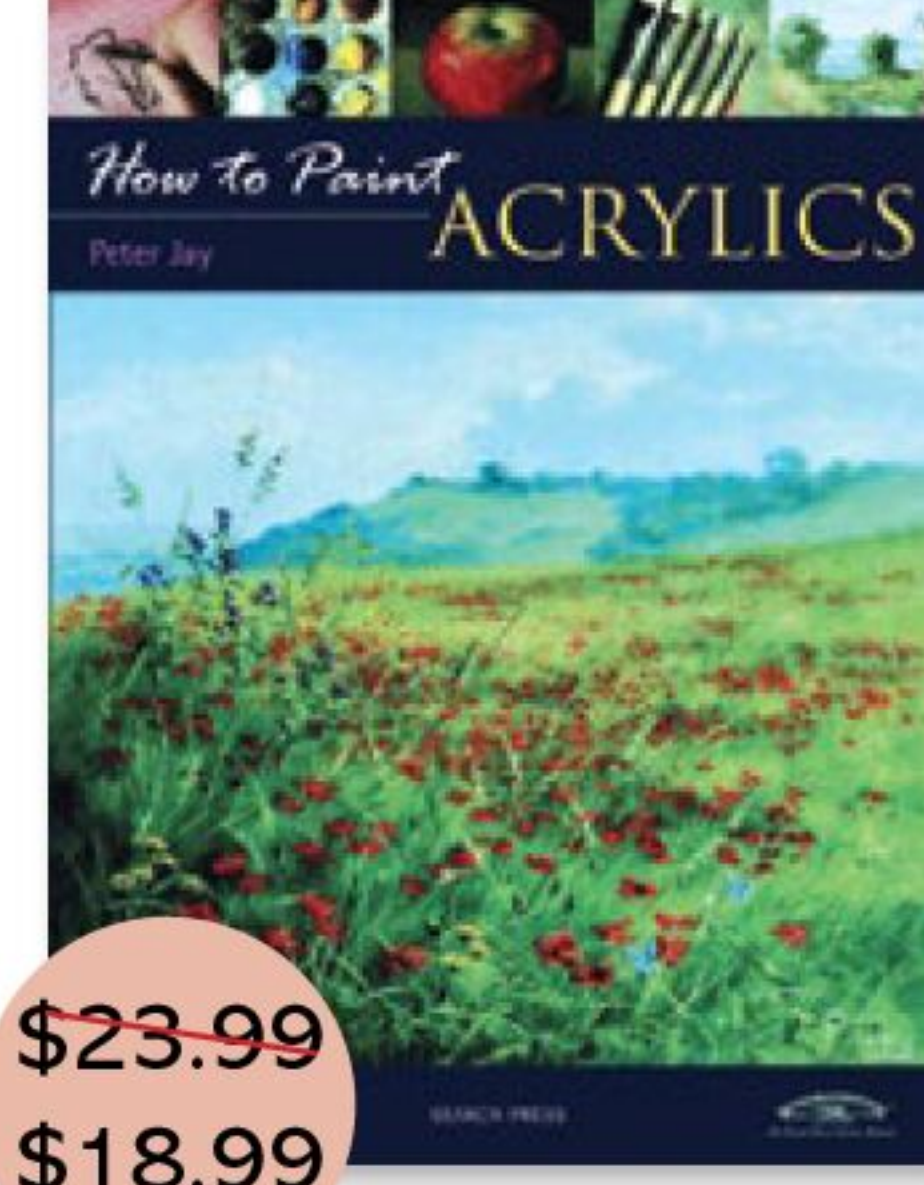
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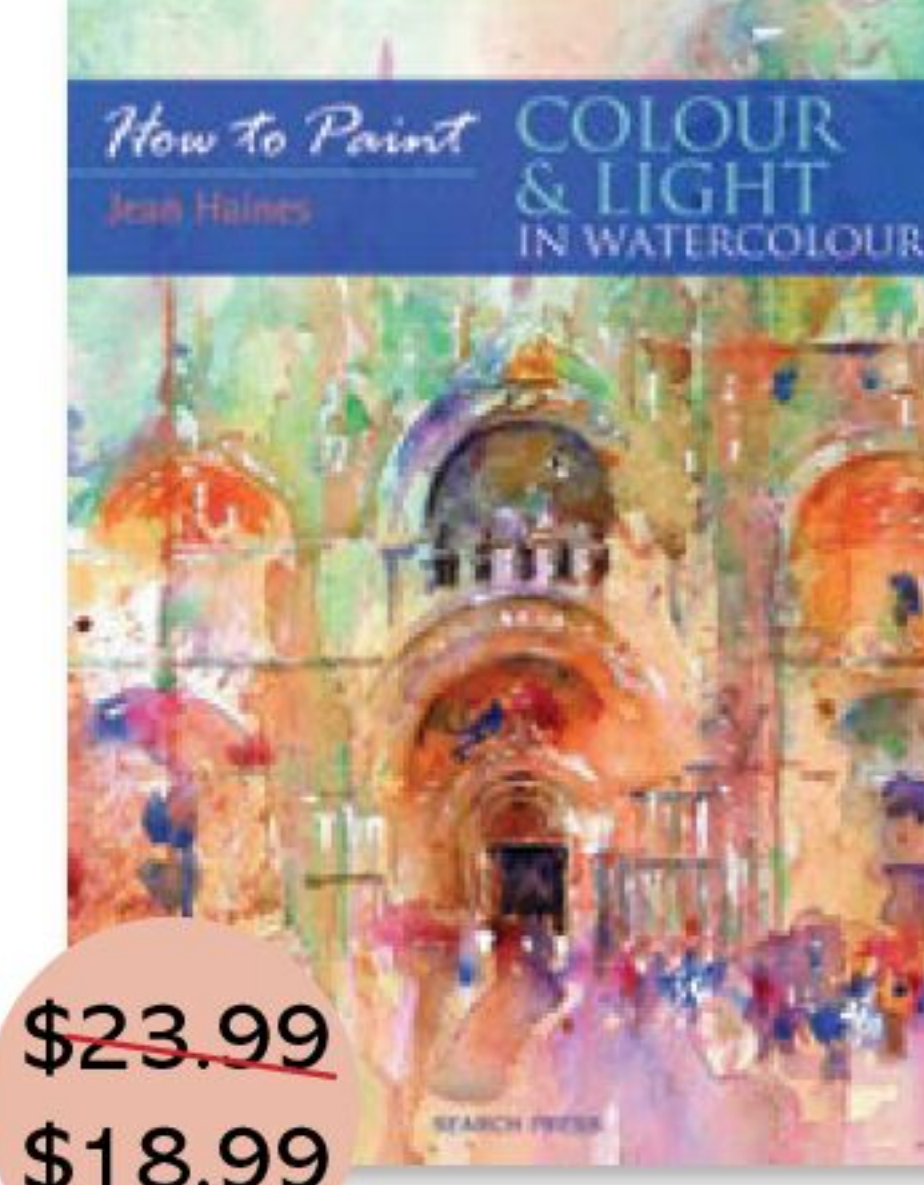
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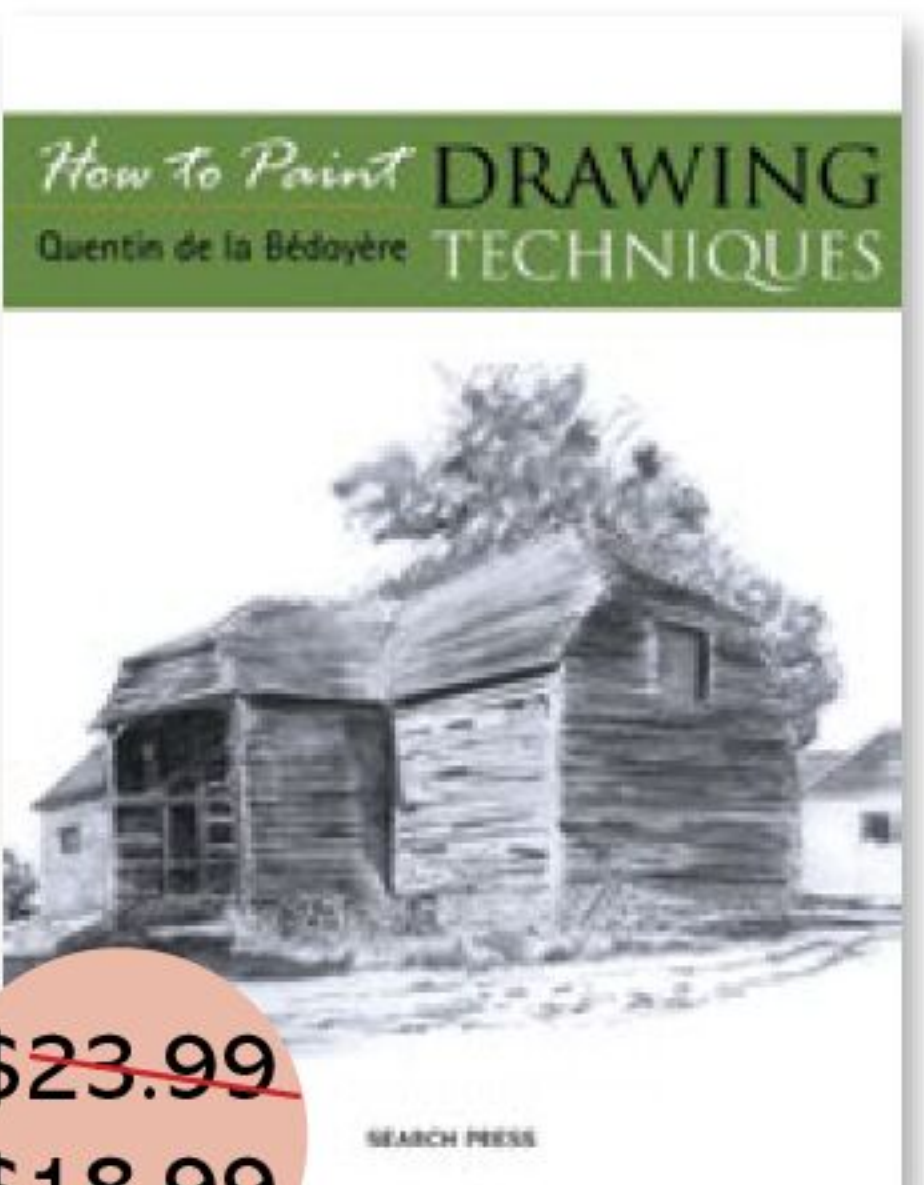
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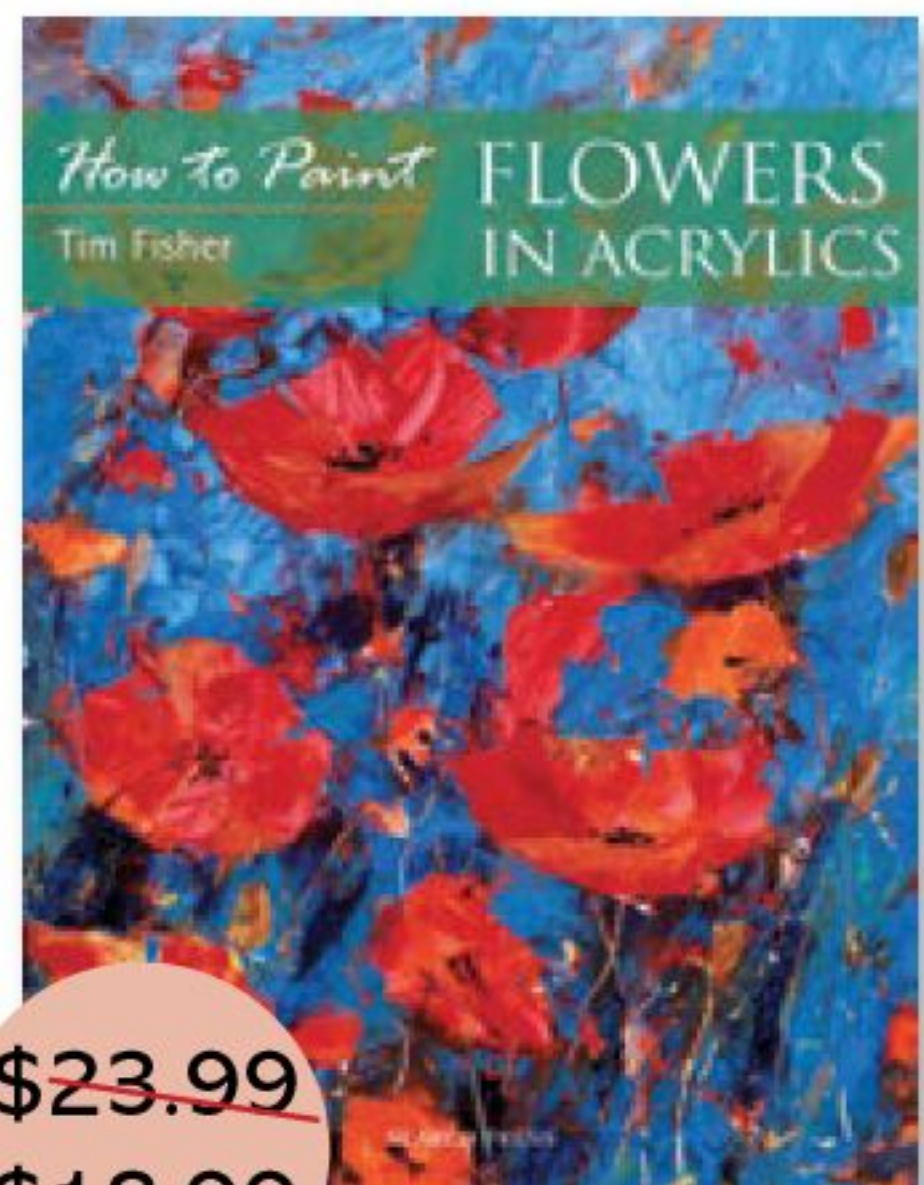
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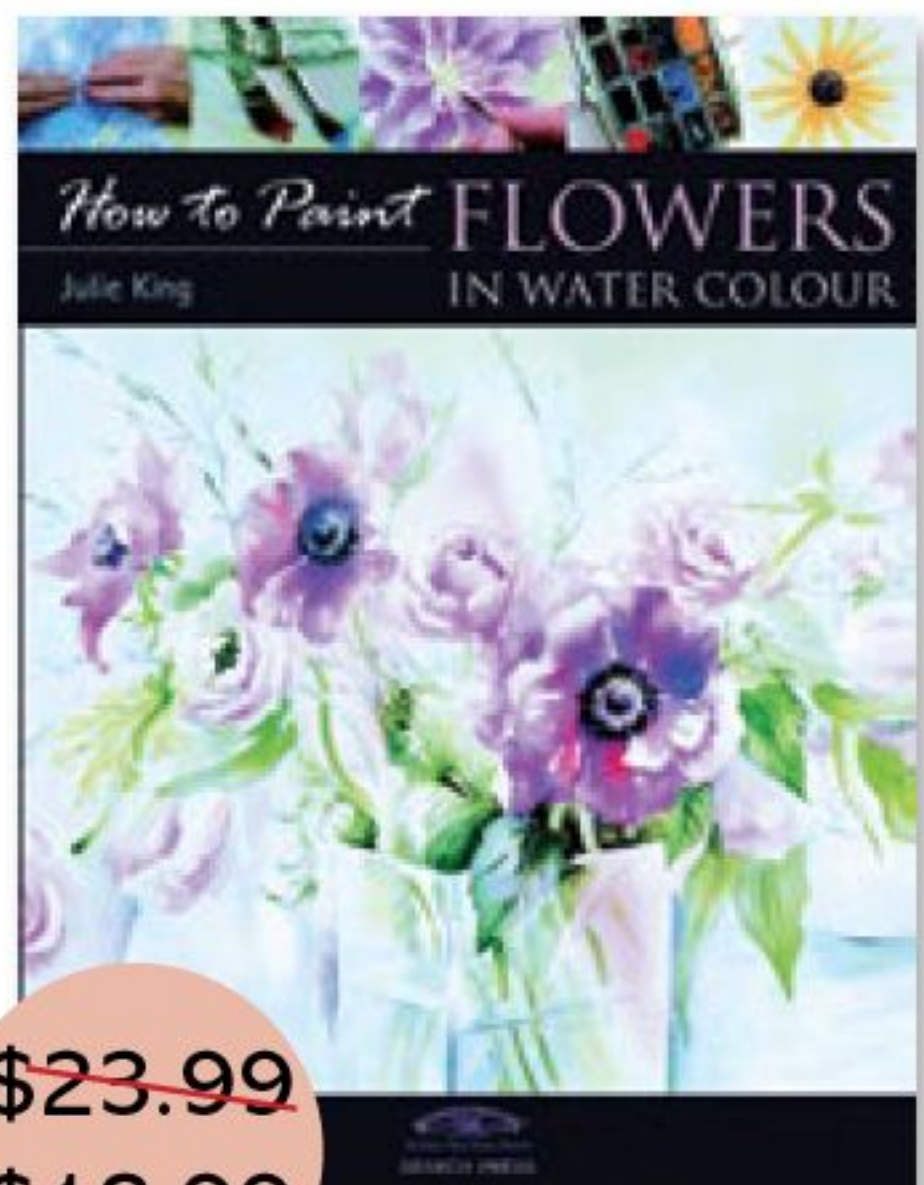
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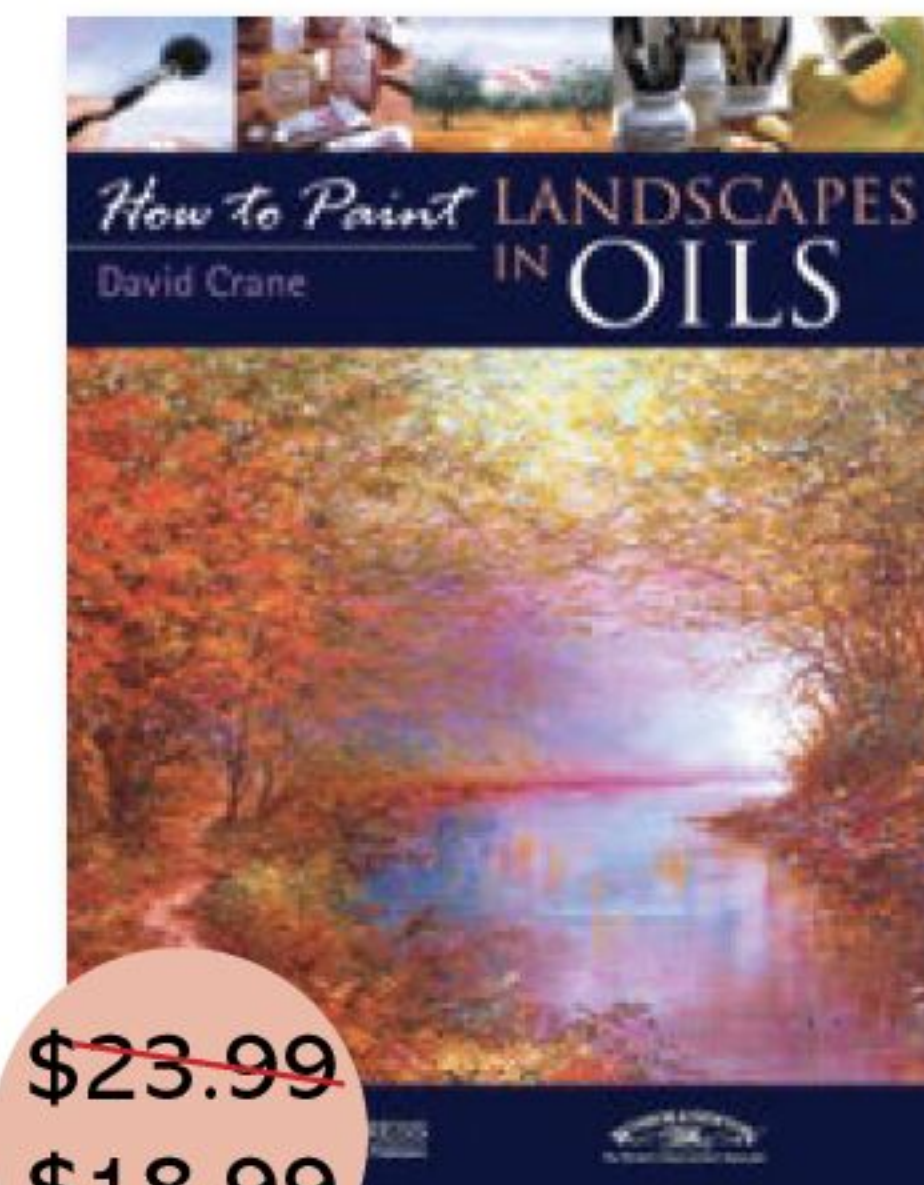
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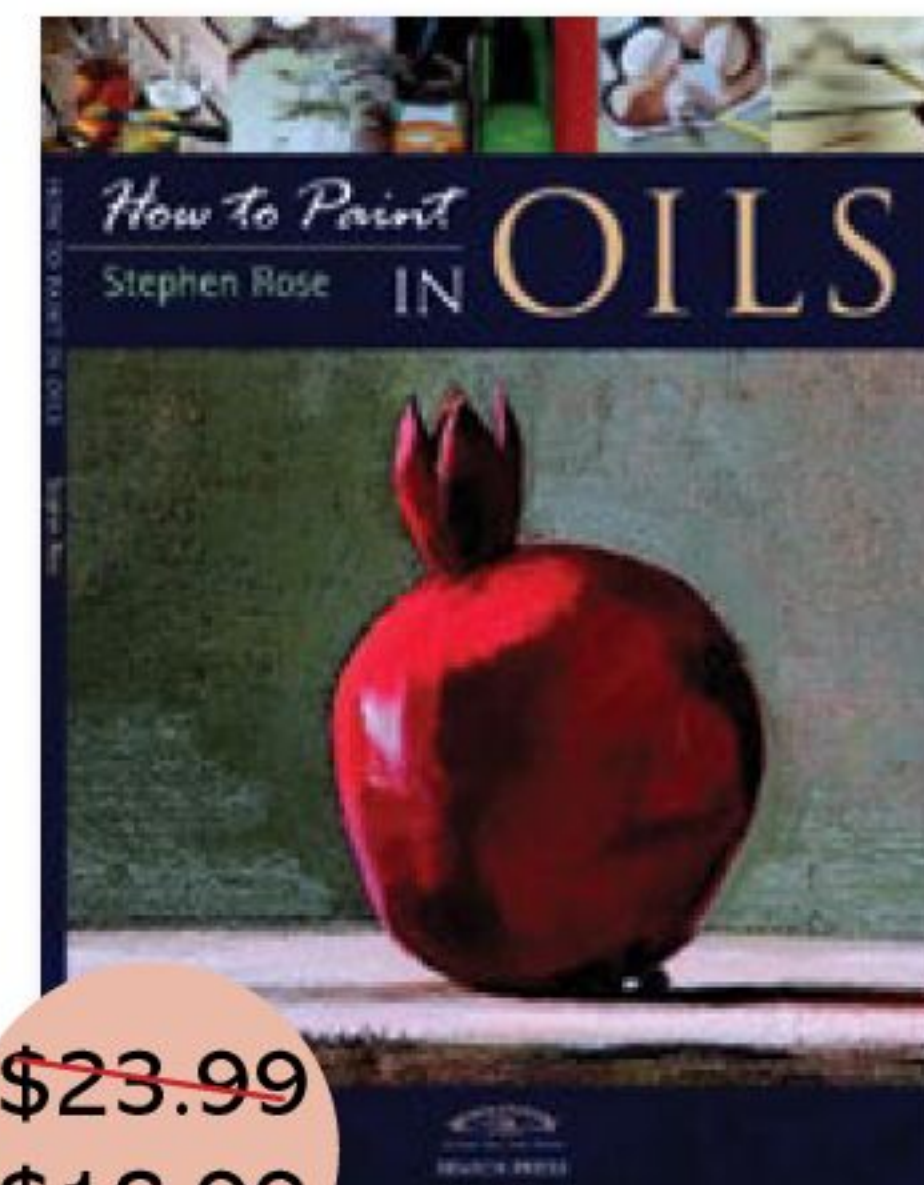
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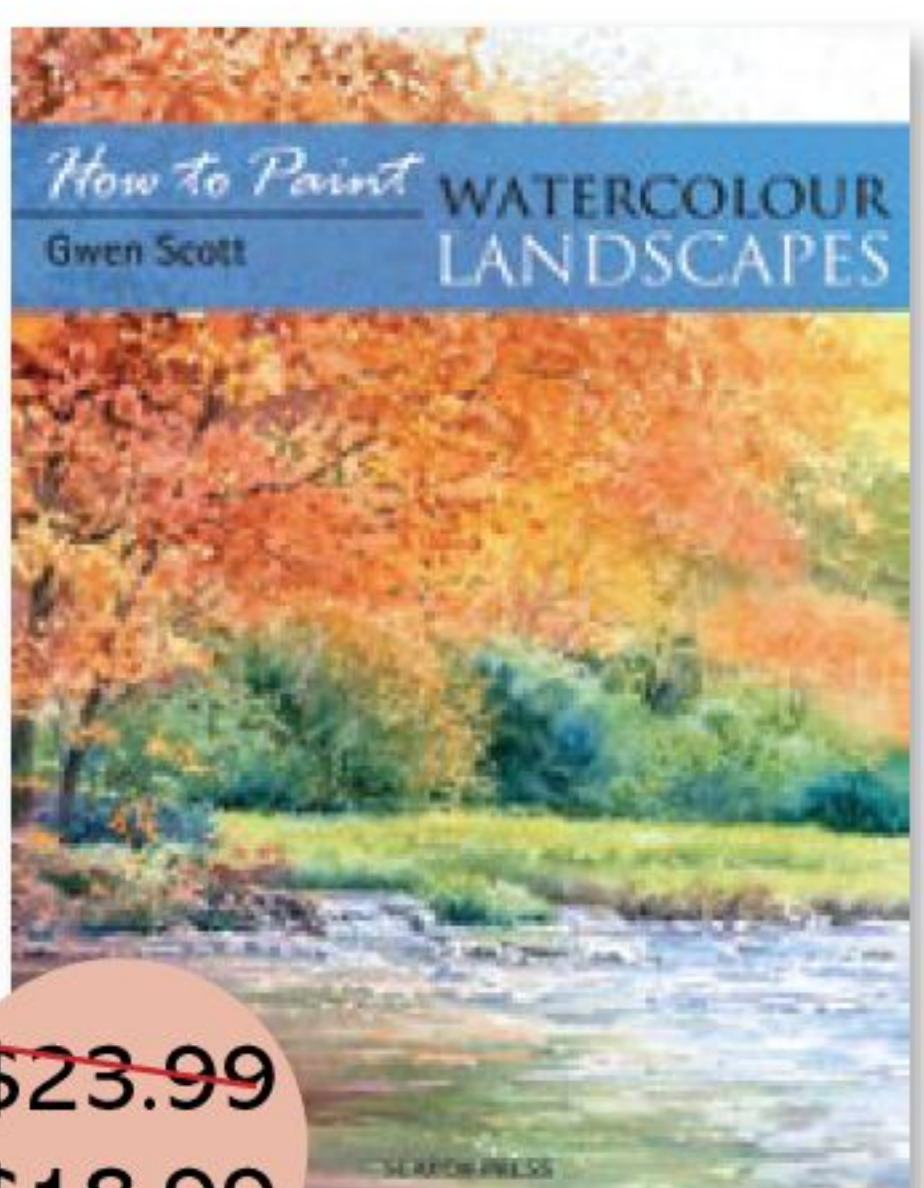
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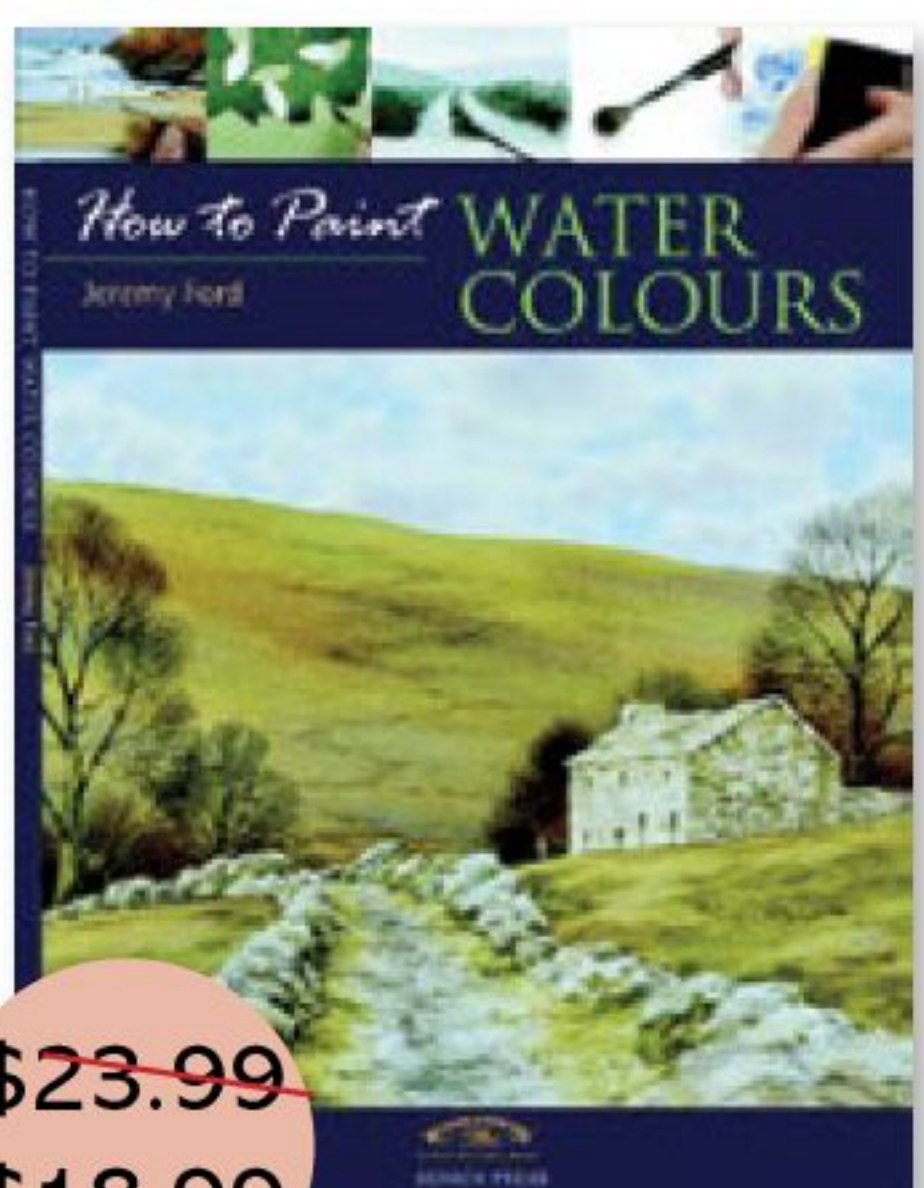
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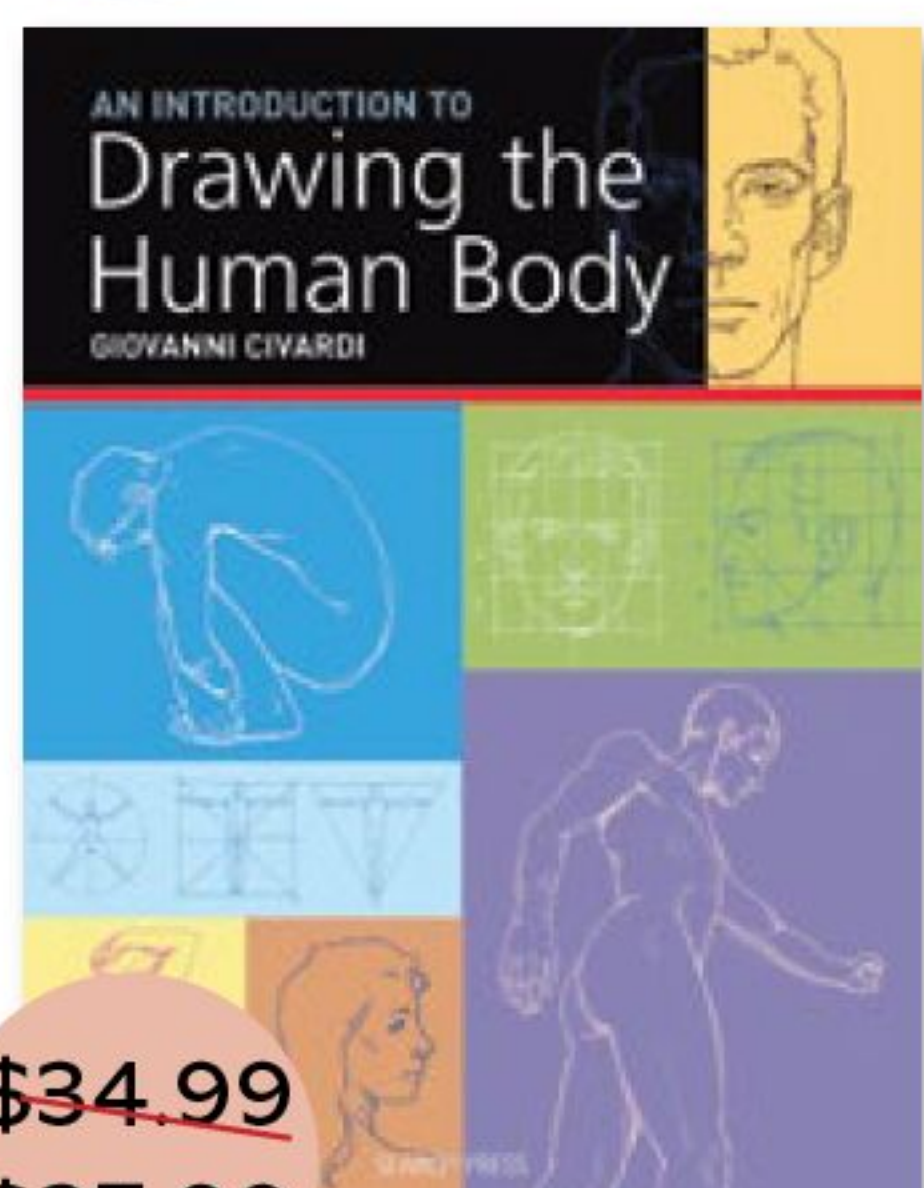
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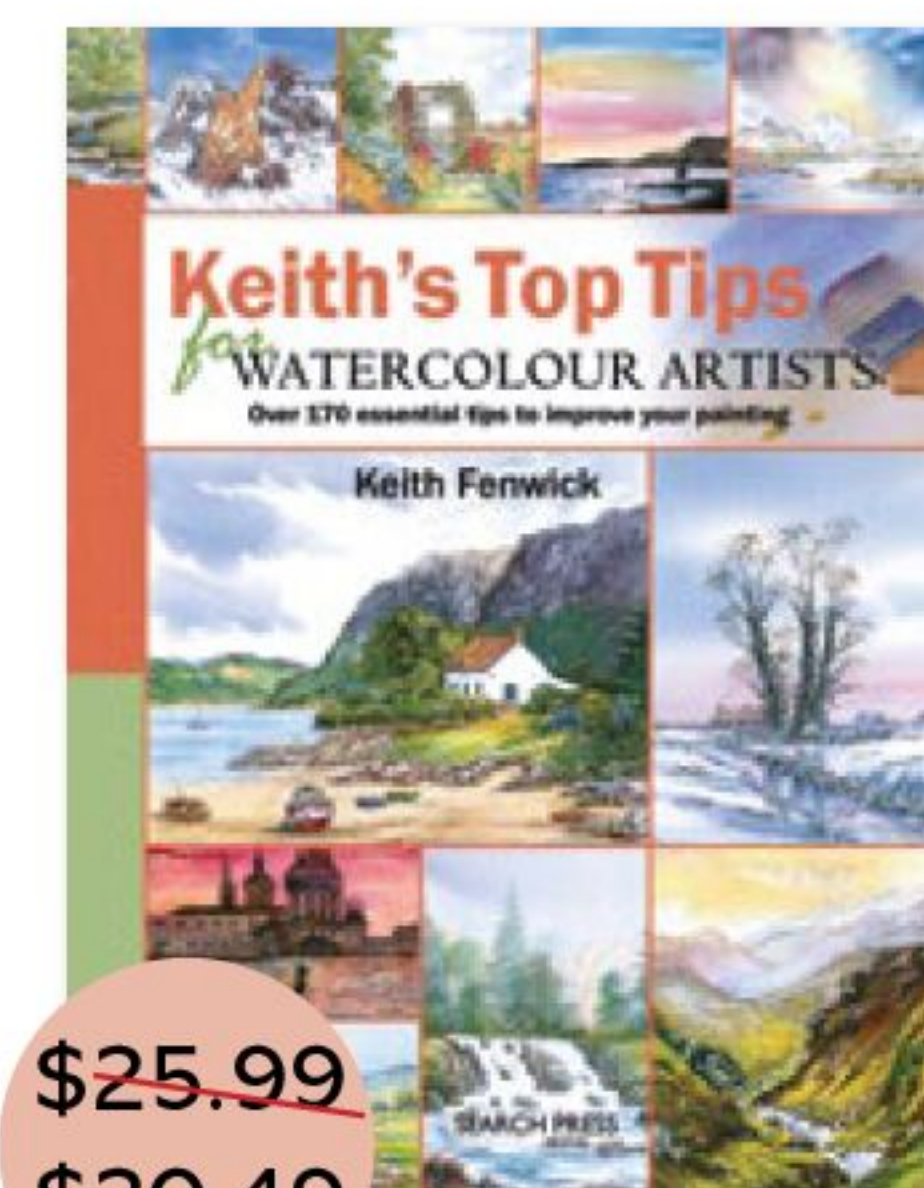
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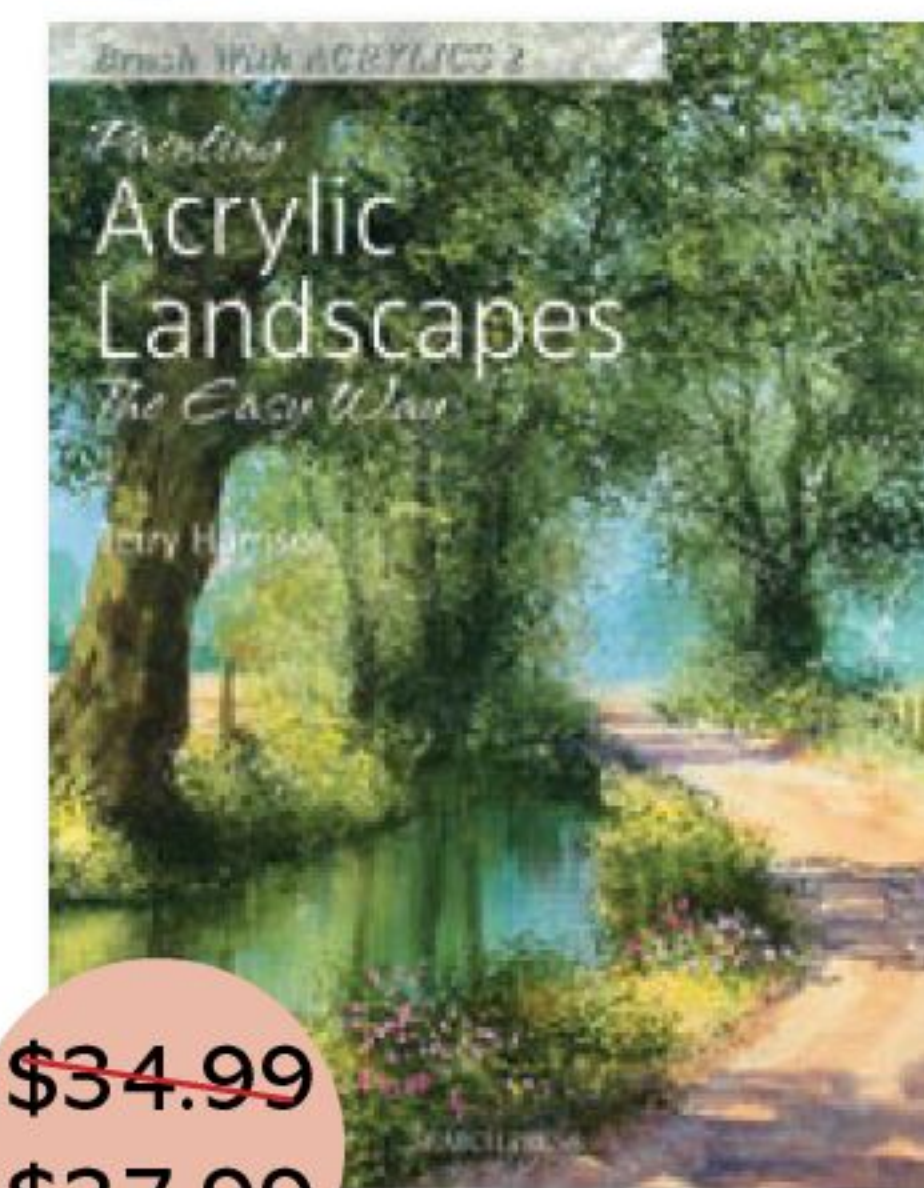
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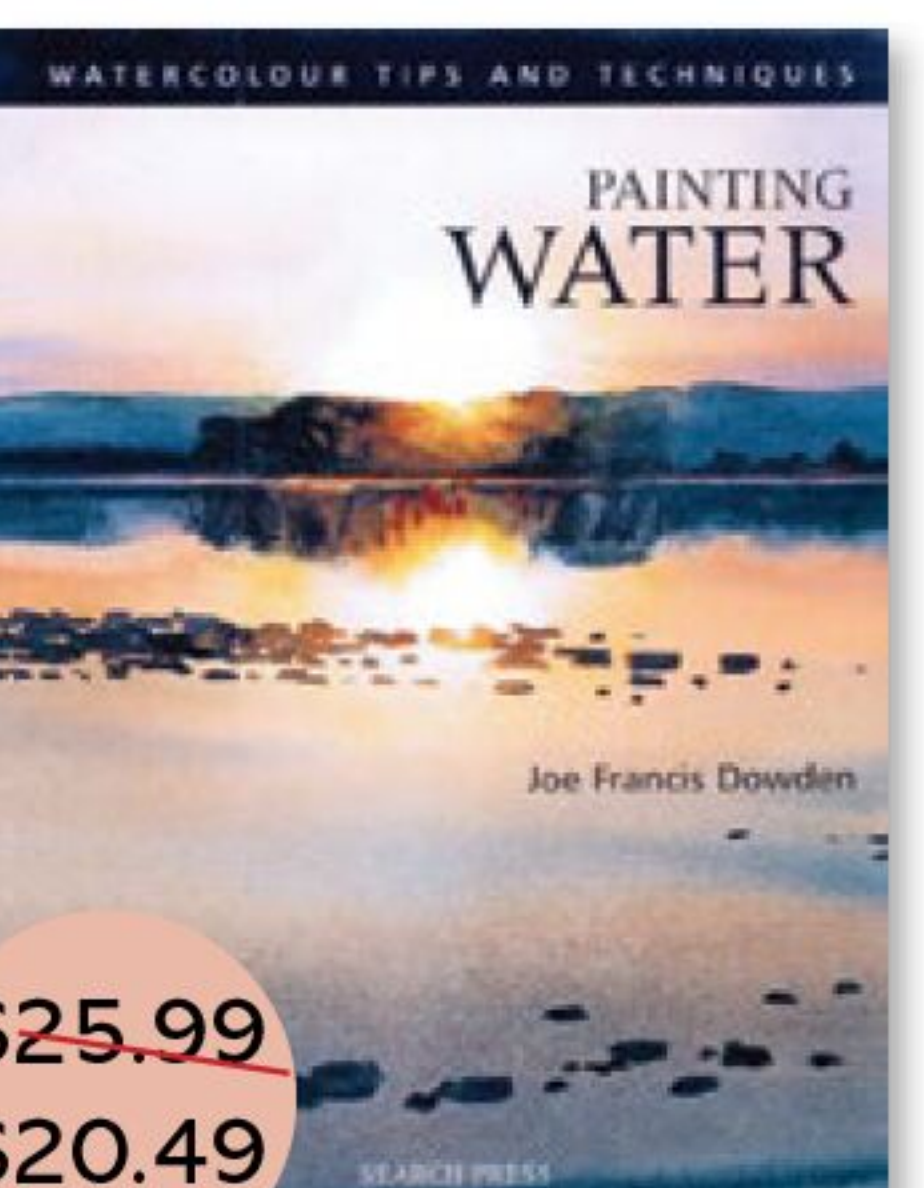
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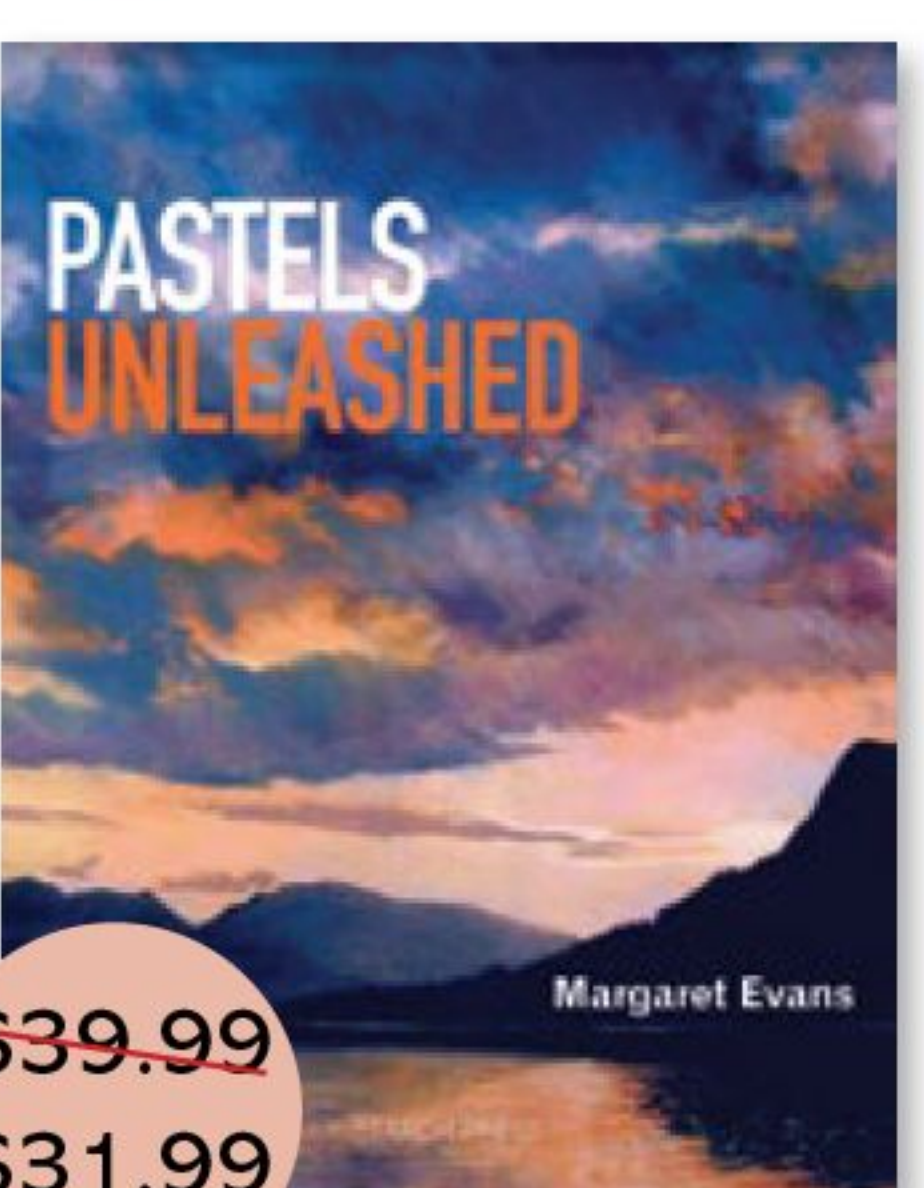
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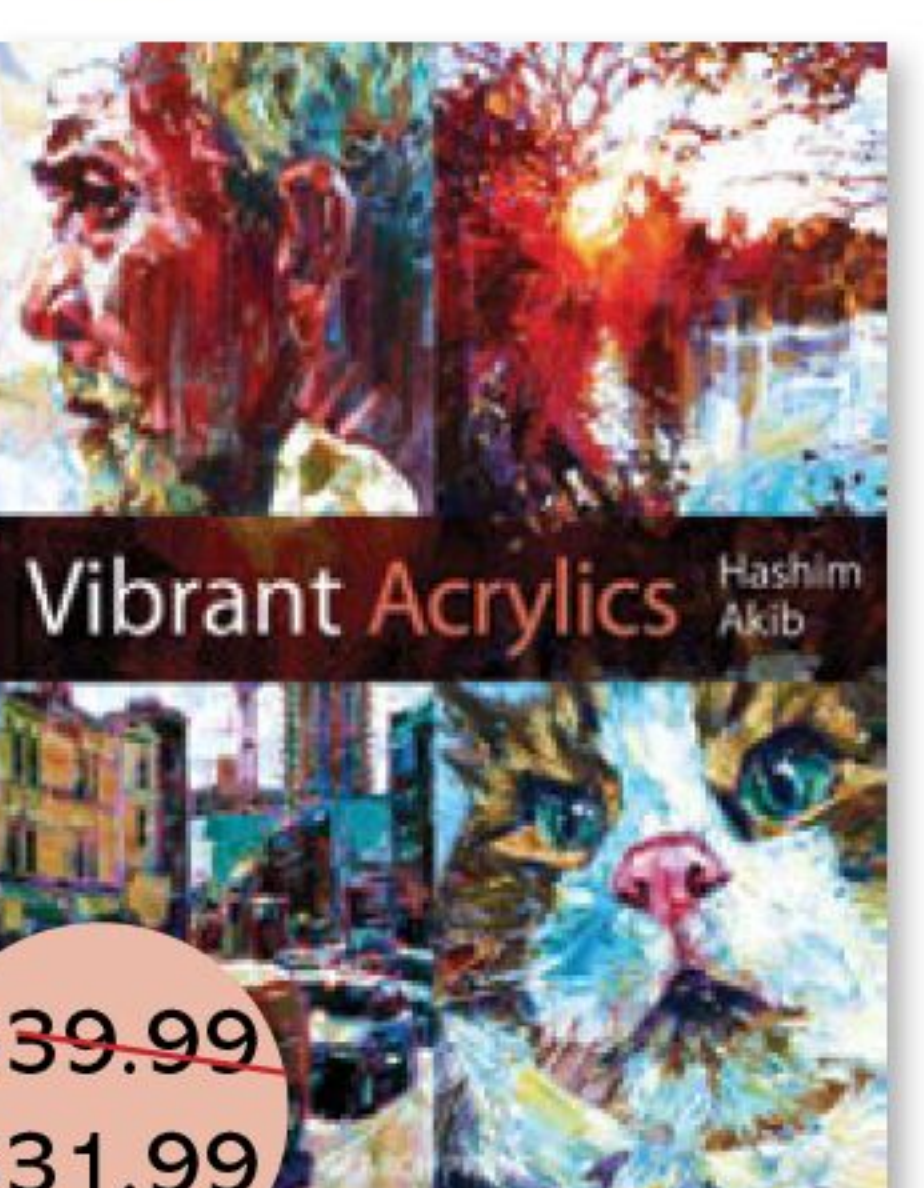
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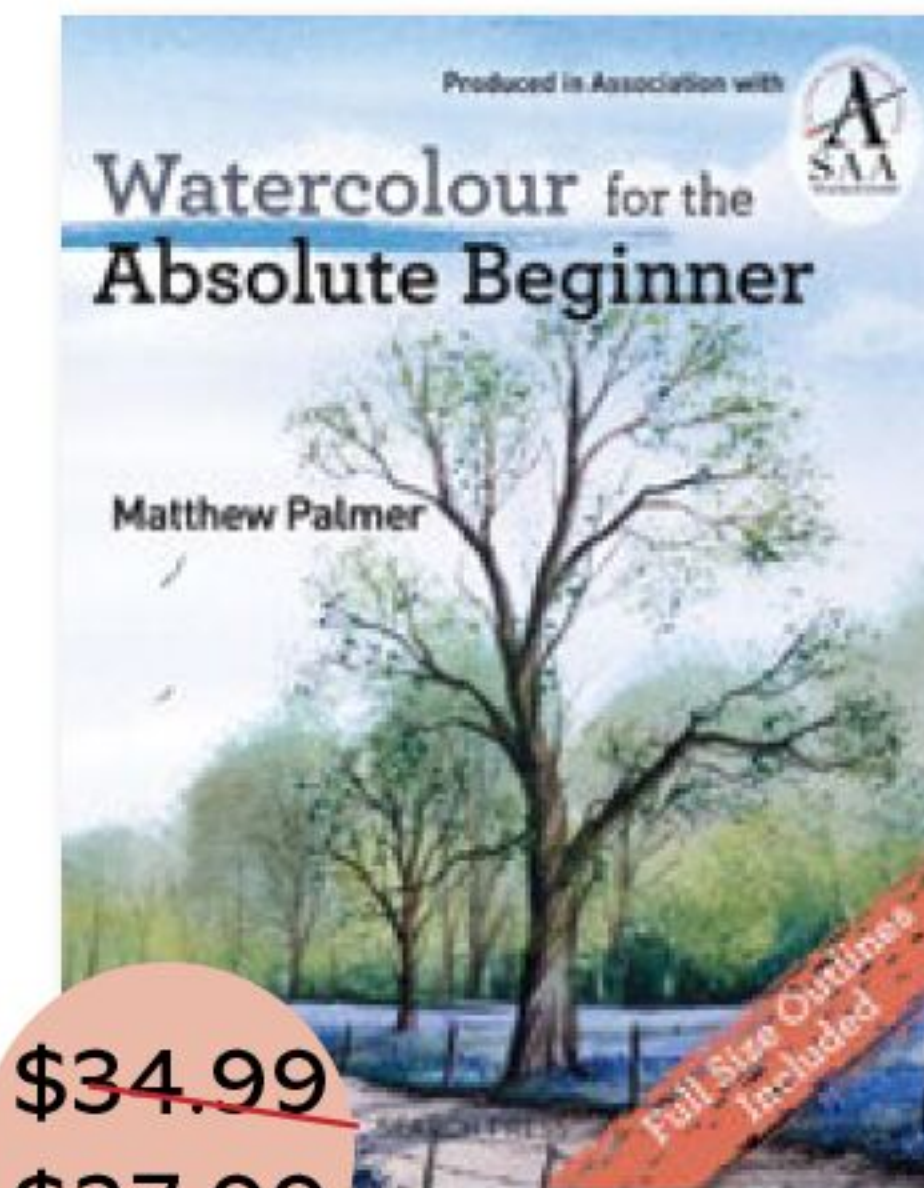
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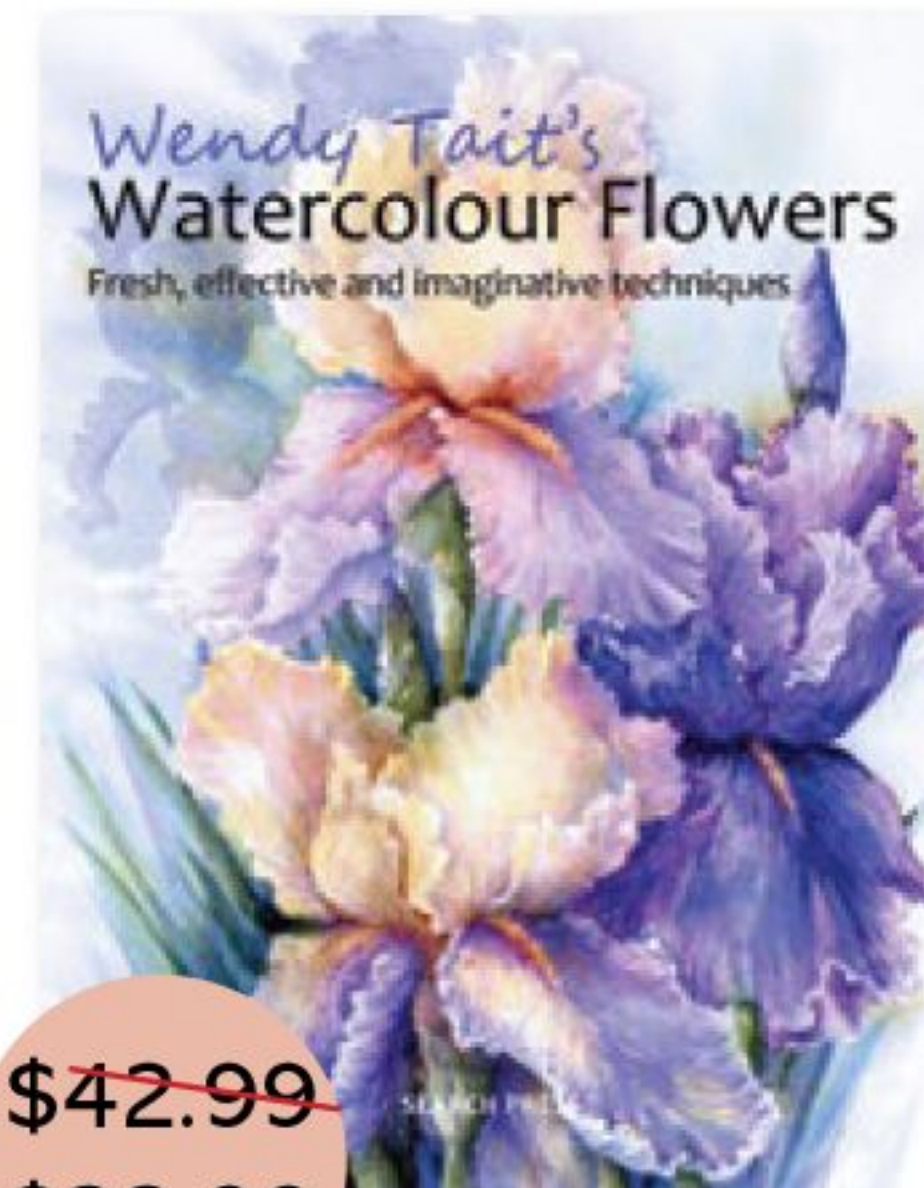
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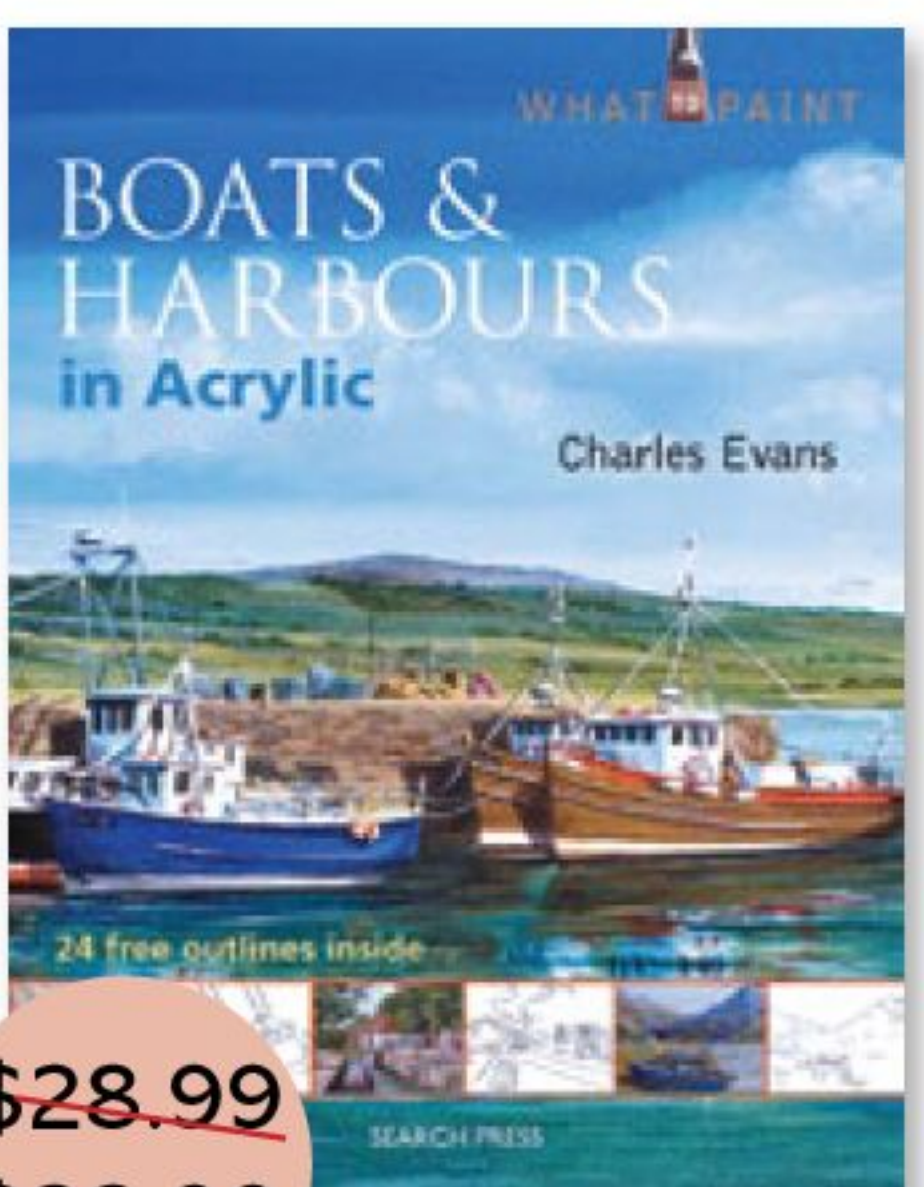
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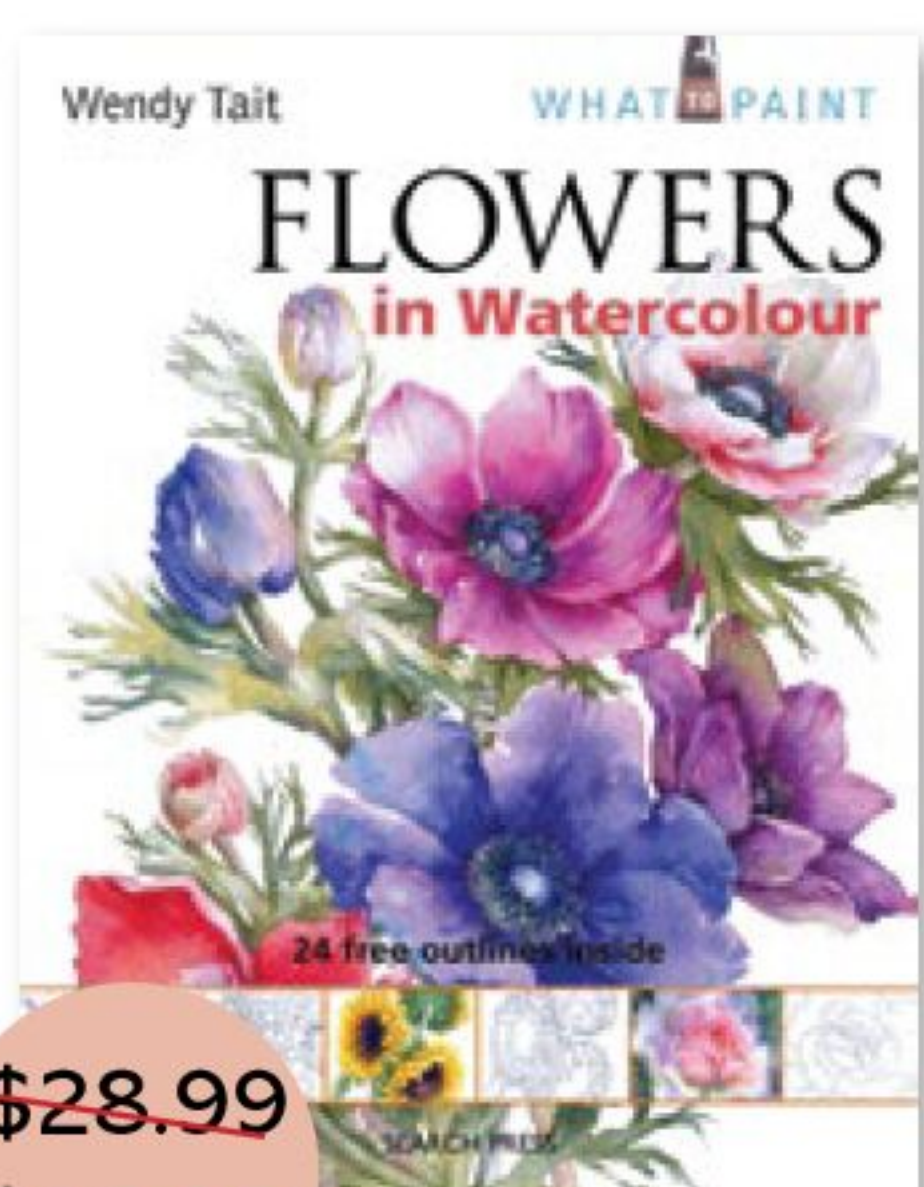
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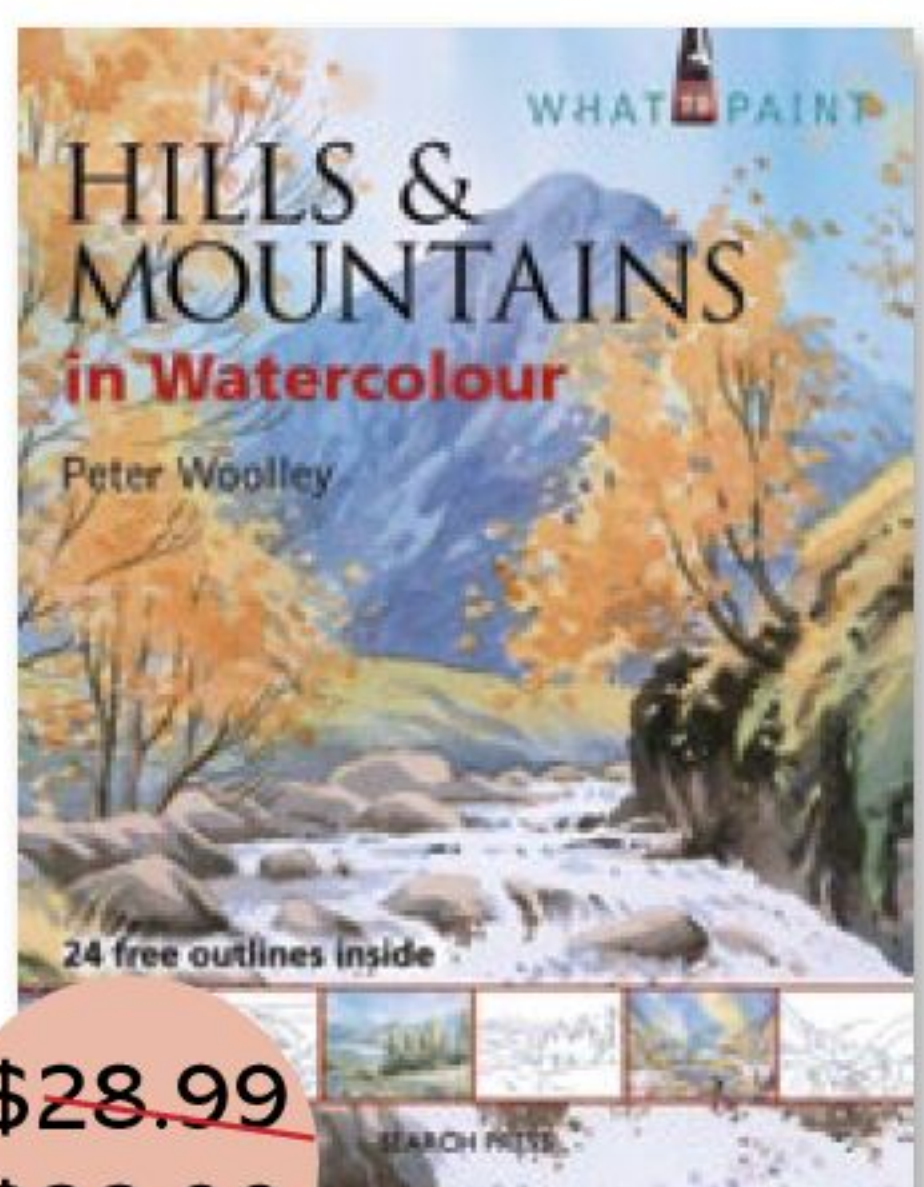
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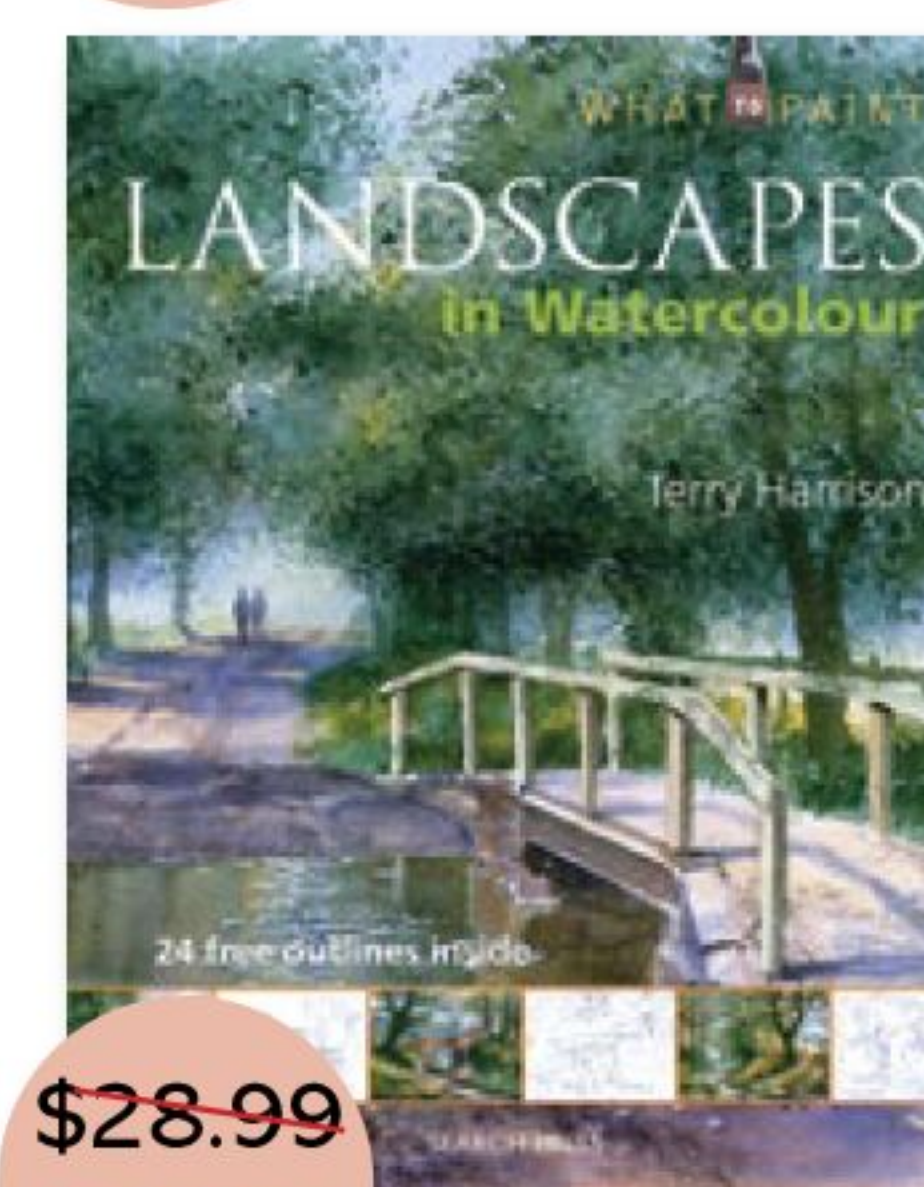
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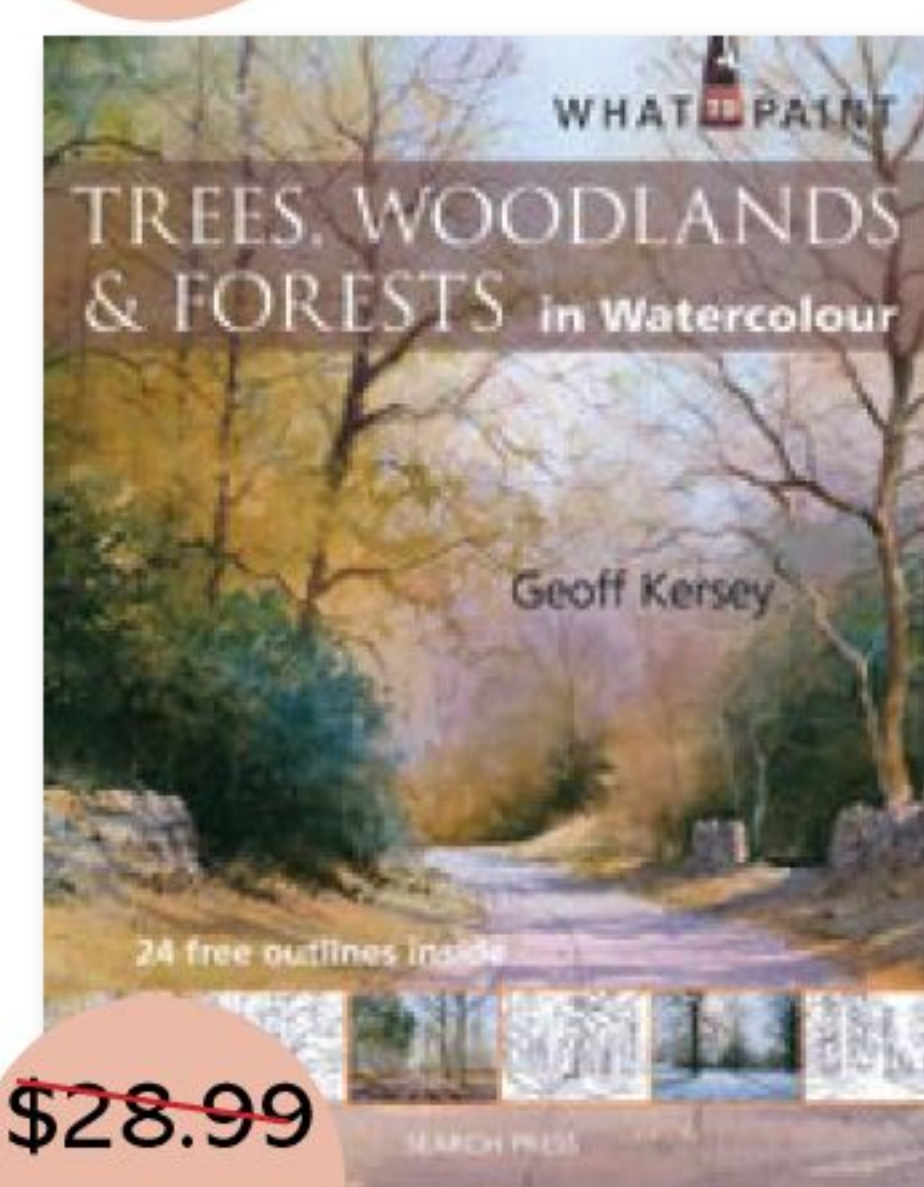
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